



DRANSFIELD & ROSS

embellishing life

bio

John Dransfield and Geoffrey Ross are the influential designers behind their eponymous, sixteen-year old, New York City based, home furnishings company.

John Dransfield's previous profession as a trend driven fashion designer keeps the collection always evolving while maintaining a couture edge.

Geoffrey Ross' talents as a designer of high-end textiles have enriched the collections of Scalamandre in New York and Nobilis in Paris.

Melding their passions, they have created a collection of home goods with an idiosyncratic mix of textures and colors, infused with their encyclopedic knowledge of the decorative arts. Besides their existing categories of soft furnishings, they have recently broadened the scope of their collection under the banner of "Mise en Scene" by Dransfield and Ross" to include furniture, decorative accessories, as well as desk and bath accessories.

Dransfield and Ross products have received impressive editorial coverage in Architectural Digest, Bon Appetit, Connecticut Cottages and Gardens, Coastal Living, Domino, Elle Décor, Food and Wine, Hampton's Cottages and Gardens, House Beautiful, In Style, Martha Stewart Living, Metropolitan Home, O at Home, The New York Times, Town and Country and Vogue Living.

Their homes have been prominently featured in House Beautiful Magazine, Elle Décor and Hampton Cottages and Gardens.

Dransfield and Ross' client list includes such prestigious retailers as Amen Wardy Home, Barney's, Bergdorf Goodman, Horchow, Gumps Neiman Marcus, Saks Fifth Avenue, Lane Crawford, Robb & Stucky and W Hotels as well as the finest specialty stores and design firms around the country.





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The Charmed Life

A HOUSE WITH A HISTORY OF HIGH STYLE ENTERS A NEW CHAPTER, THANKS TO DESIGNERS JOHN DRANSFIELD AND GEOFFREY ROSS

Text by Peter Terzian · Photography by Simon Upton · Styled by Carlos Mota



The living room of Cherryfields, the Georgian Revival home of designers John Dransfield and Geoffrey Ross, located in Somerset County, New Jersey, features pilasters taken from an 1840s house in Trenton and a 1970s mirror by Zaja and Callahan; the tablecloth and sofa pillows are by Dransfield & Ross, and the Louis XVI-style stools are from the 1940s. Facing page: The 19th-century military maps of France were commissioned by Napoleon III, and the daybed is Charles X; Regency-style armchairs upholstered in leather flank a 1840s galvanized-iron table. See Resources.

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THE DECOR **Style**



In the library, a collage by Richard Giglio is displayed above a sofa by Classic Sofa with Dransfield & Ross pillows; the Moroccan tribal rug is vintage. Facing page, clockwise from top left: A Saarinen table by Knoll and a 1930s Directoire settee in the living room; the walls are painted in Farrow & Ball's Shaded White. Dransfield (left) and Ross in the conservatory with Cooper, a Great Dane; the cast-iron urns and the English pedestals are 19th century, and the walls are painted in Farrow & Ball's Railings. The library's vintage driftwood table is flanked by leather sofas by Oly that are topped with Dransfield & Ross pillows; the walls, painted in Farrow & Ball's Babouche, are hung with a collection of figure drawings from the 1930s. See Resources.



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The breakfast room features a 19th-century Egyptian Revival chest topped with a taxidermy swan and a Georgian window; the Hepplewhite dining chairs are slipcovered in linen. Facing page, from top: A Flemish portrait in the study; the convex mirrors and the stool are by Draxfield & Ross. The loggia looks out onto a walled garden, and the pillows are by Draxfield & Ross. The pool and diving platform were installed in 1929. See Resources.



The butler's pantry leads to the kitchen and the breakfast room; the 1920s cabinetry has laminate counters, and the walls are painted in Benjamin Moore's Chelsea Gray. Facing page from top: The kitchen's English display cabinet is 19th century. In this entry, antique Italian gessoes or Mount Vesuvius frame the entrance to the dining room. See Resources



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An 18th-century Italian settee in the master bedroom is topped with a 1930s Egyptian appliqué pillow; the Victorian chair is by George Hunzinger, the Moroccan tribal rug is vintage, and the Chinese papier-mâché camel is from the 18th century. Facing page, from top: The images of Egypt are by David Roberts, and the side table at the foot of the bed and the bedding are by Dransfield & Ross. In the master bath, an American Empire pier table is fitted out as a vanity; Bavarian antlers hang above the window, and a Victorian dress form on a pedestal serves as a tie rack. See Resources.





house beautiful magazine



[left] At the end of the lap pool stands the guesthouse, a former toolshed, with life-size ceramic Great Danes flanking the doorway. [right] The front door is up the steps, at the end of a path. [below right] Geoffrey Ross (left) and John Dransfield in the alternate street entrance.

Photographer **Dana Gallagher**

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Meeting House Rules

Anything goes
at John Dransfield
and Geoffrey
Ross's weekend
getaway in
East Hampton



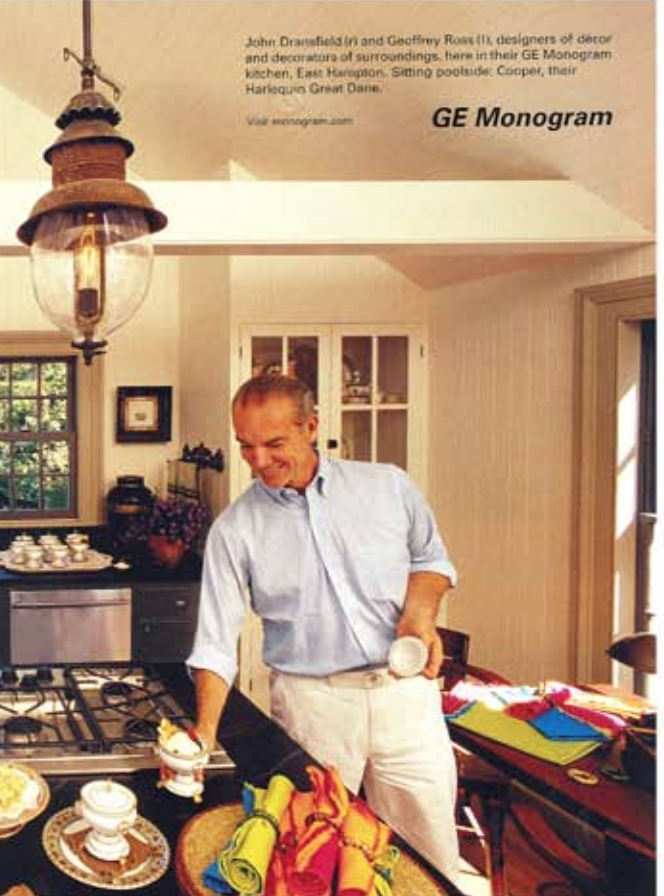


HAMPTONS BEACH HOUSE.
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So what's cooking in the kitchen?



imagination at work



John Dransfield (l) and Geoffrey Ross (r), designers of décor and decorators of surroundings, here in their GE Monogram kitchen, East Hampton. Sitting poolside: Cooper, their Harlequin Great Dane.

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GE Monogram



Dransfield & Ross's Louis XV Embroidered Chair, covered with the designers' signature fabric of pieced-together grosgrain ribbon, marks an evolution from the brand's collections of bespoke dinner-party tablewares.

Home-accessories designers Geoffrey Ross (left) and Indiana native John Dransfield (right) in their New York City-based studio.



ment stores Neiman Marcus, Bergdorf Goodman, Barneys New York, and Saks Fifth Avenue practically eating out of the company's hands. "They have a voracious appetite for our products," says Dransfield. His sensibility may be the secret to the duo's success, at a point in interior-design history when, more than ever, home decor bends to the influence of rapidly changing fashion trends.

Raised on the south side of Indianapolis, John Dransfield attended Southport High School and Indiana University. Inspired by his grandmother, a "crazy, wild dresser" who encouraged his artistic pursuits while he was a child, Dransfield enrolled at Herron School of Art and Design to study painting. He worked part-time as an illustrator to support himself. Upon graduating, he joined a local ad agency ("I didn't want to be a starving artist," he says), where he further developed his talent as an illustrator and picked up art direction on the job. The urge to begin a career in fashion soon led Dransfield to New York's Fashion Institute of Technol-

ogy. Upon graduation in 1973, he was propelled into a long career designing apparel in the city's fashion district.

By the time Dransfield met Geoffrey Ross, a designer of high-end textiles who had produced fabrics for Scalomandre and Nobilis (fabric companies based in New York and Paris, respectively) and private-label designs for widely known designer-fabric collections, the Hoosier had had his fill of the dog-eat-dog fashion industry and was ready for a new creative pursuit. "I'd designed enough miniskirts to last a lifetime," he jokes, "so we started a high-end home-furnishings company." That was 16 years ago.

You might call it the Midas touch or unequivocal talent, but today Dransfield & Ross has become the darling of the upscale home-decor industry. Corporate buyers from fine department stores and boutique hotel chains such as W Hotels regularly call on the duo's Chelsea showroom to see prototypes from the latest collections. "Anything we bring to the table they want to buy," Dransfield says.



The new Hippie Chic pillow collection includes printed velvets and rich, beaded embellishments. Locally, Dransfield & Ross is available at Parkside Linen and Saks Fifth Avenue.

Toast of the Town

ELLE DECOR LOVES DRANSFIELD & ROSS. SO DOES BARNEYS.
HOW A HOOSIER HELPED BUILD ONE OF THE
DESIGN WORLD'S HOTTEST BRANDS. By Laura Pinegar

ARTFUL SPIRITS

WHEN THEY BOUGHT A HISTORIC COTTAGE IN THE HAMPTONS, GEOFFREY ROSS AND JOHN DRANSFIELD DISCOVERED IT HAD A LIVELY PAST OF FAMOUS PAINTERS AND RAUCOUS NIGHTS

TEXT BY KATHLEEN HACKETT • PHOTOGRAPHY BY WILLIAM WALDRON • STYLED BY CARLOS MOTA



The library of John Dransfield and Geoffrey Ross's Amagansett, Long Island, weekend house, the biscuit-finished chairs are from the 1920s, and the needlepoint ottoman was designed by the homeowners. The walls are painted in Benjamin Moore's Coastal Fog; the glass-paneled chairs were made by Ross, and the wood sculpture was done by a Midwest artist in the 1960s. Picking up: An 1830s chair in the kitchen garden. See Resources.



"THIS HOUSE IS FULL of happy ghosts," says Geoffrey Ross. The Greek Revival cottage he shares with John Dransfield, his partner in life and in Dransfield and Ross, the home-goods company they created more than a decade ago, is one of only a handful still standing on the verdant strip that stretches between the main street of Amagansett, Long Island, and the dunes. The 2,800-square-foot "grand farmhouse," as Dransfield describes it, is tucked behind a six-foot-high privet hedge—just tall enough to blot out the sounds of passing traffic and to shelter the kitchen garden and apple trees.

It was the original Italianate details on the exterior that first sold Dransfield and Ross on the house. The interior, too, was architecturally pure—though a bit tired—when three years ago they became the house's third owners since it was first built in 1863. The only fixtures missing were Jackson Pollock and Willem de Kooning, frequent presences around the kitchen table of Constance C. Willis, the house's previous owner—since the 1920s—and a friend of the celebrated Abstract Expressionists.

According to Ross, in the 1950s the painters would spend boozy evenings across the street at the Elm Tree Inn, and when the bar stools were put up for the night, De Kooning and Pollock would saunter

over to her kitchen to play poker into the morning. Though cheery isn't the way most would describe Willis's late-night companions (they were, after all, nicknamed the Inscrutables), Ross and Dransfield have clearly found the spirits of all three to be genial long-term houseguests.

Indeed, the continuum of the artists' aesthetic is evident in every room, most of which are canvases of near-absent color "painted" with found objects, outsider art, and jolts of vivid hues. The walls, moldings, window frames, and mullions throughout are in pale, serene shades to play up the original details of the rooms. "We were very sensitive about maintaining the architectural integrity of the house," notes Dransfield. "And preserving its artistic soul," adds Ross. In fact, the couple, whose table linens, bedding, and accessories are noted for their stirring mix of textures and colors, were attracted to the Hamptons for the same reason artists have been for more than a century. "We were drawn to the beauty of the light and the surroundings," says Dransfield. "We wanted the house to reflect that."

That sensibility explains the floor-to-ceiling collage of lilac, mustard, salmon, and black in the living room; the bright yellow vintage curtain and ceramic coral in the guest bath; and the centerpiece of pumpkin-



colored Etruscanware on the dining room table. "Every room needs a slap in the face," says Ross. The entry is the color of a Golden Delicious apple; the guest bedroom upstairs (where Cooper, the couple's 150-pound Harlequin Great Dane, lays his head) is the exact shade of a worn penny. Such a meticulous palette is not due to love alone. "The house is also a laboratory for our liners," notes Ross. "We test every pattern and color combination." But these designers clearly aren't all business. Every room has a lighthearted touch. Porcupine quilts trim a pair of mirrors in the library, a 19th-century bust wears a papier-mâché animal mask in the dining room, and a stuffed swan glides across the kitchen counter. "We try never to take ourselves too seriously," Ross says, which explains why a few passengers on Noah's ark, crafted from oyster shells, wood, nails, and papier-mâché, stroll across the dining room's Moorish console and why an abstract painting picked up at a yard sale is set on an easel in the company of Wedgwood basalt and drabware. "We prefer interest over perfection," says Ross. "We go for pieces that are slightly off or exaggerated."



Facing page, from top: John Dransfield, left, and Geoffrey Ross in the showroom of their home-goods company. In the living room, the faux-bois screen and bull's-eye mirror are both 1970s Zago and Callahan designs. This page: A 19th-century Italian sofa with a Dransfield and Ross pillow; the stone-topped cocktail table is Victorian Eastlake; the stool is by RS Ceramica, and the collage is by Richard Glynn. The 1920s floor lamp was originally used in an operating room. See [R&Donline](#).