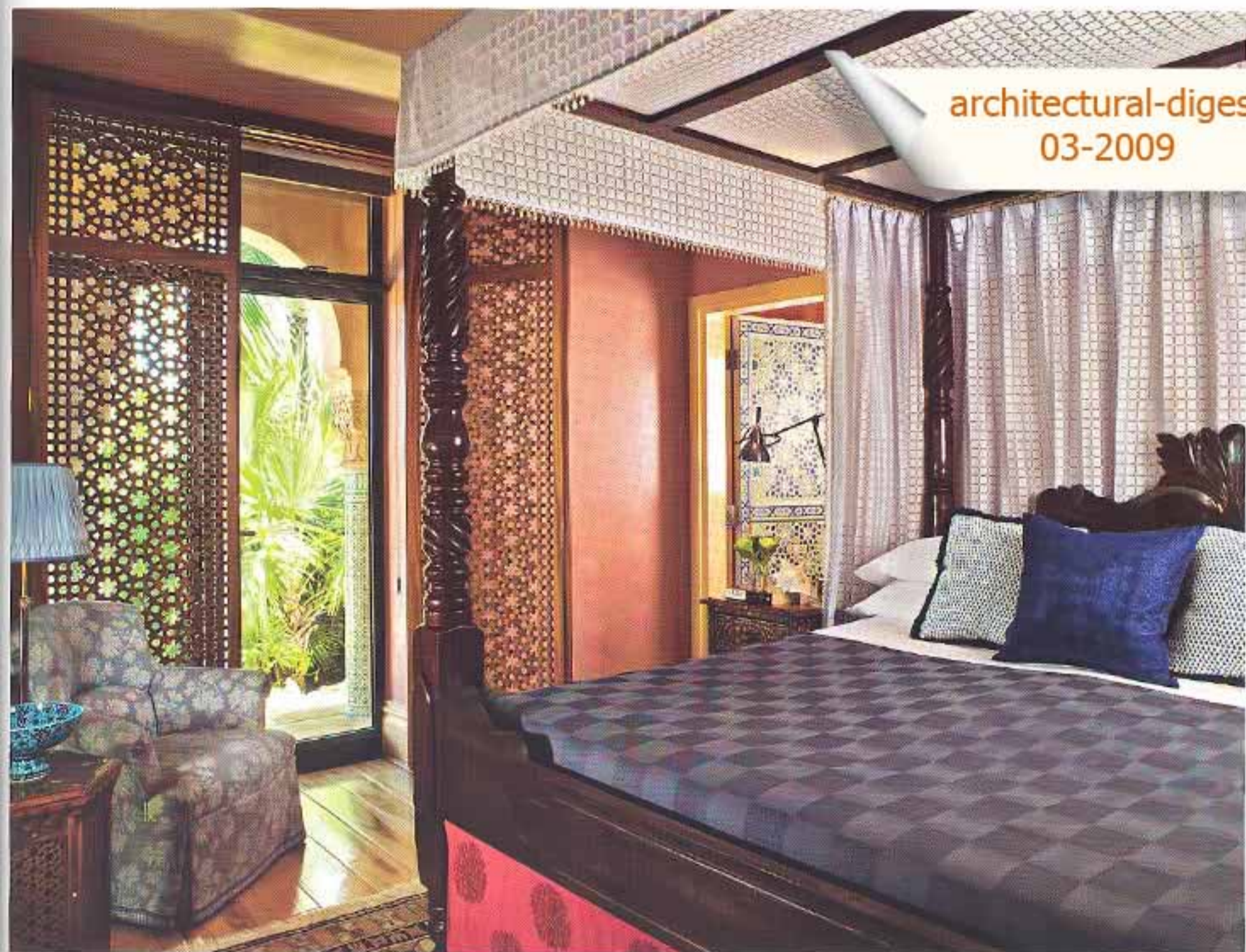


"It's like looking into a kaleidoscope," Veronica Webb observes. "You have enough pattern and color to keep you entertained."

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Black has worked with Webb on several design projects. "She has a great sense of how she wants to live," he says. OPPOSITE: A Murano chandelier hangs in the dining area. Plates and bowls from Bergdorf Goodman. ABOVE: The master bedroom. Donghia chair fabric. Canopy trim, Samuel & Sons. Urban Archaeology bedside lamp.

band and I spent there sealed our love of the amazing art and architecture."

Black recalls the introduction of the Moroccan theme as the Key West project began. "I had worked with Veronica Webb for years in more traditional styles, and then all of a sudden the vision of Morocco just seemed to come out of the blue of the Florida sky. I can do Moroccan, I said to myself, and I liked the idea of a paradise in isolation from everything."

The home they created reflects the spirit found in the intricacies of French Orientalist paintings of the later 19th century, with their diverse styles of Arab North Africa, Egypt and the Middle East—here mixed with touches of Muslim India.

Black says of Webb that "her fashion-oriented design vocabulary gave the project a couture feeling—that passion for the handmade and hand-finished, along with fashion's

type of stylistic individuality."

Robb's interest in maritime history added its own vocabulary, as his work took the couple to excavations as far off as Turkey. "Everything is so joyful in Turkish design," Webb muses.

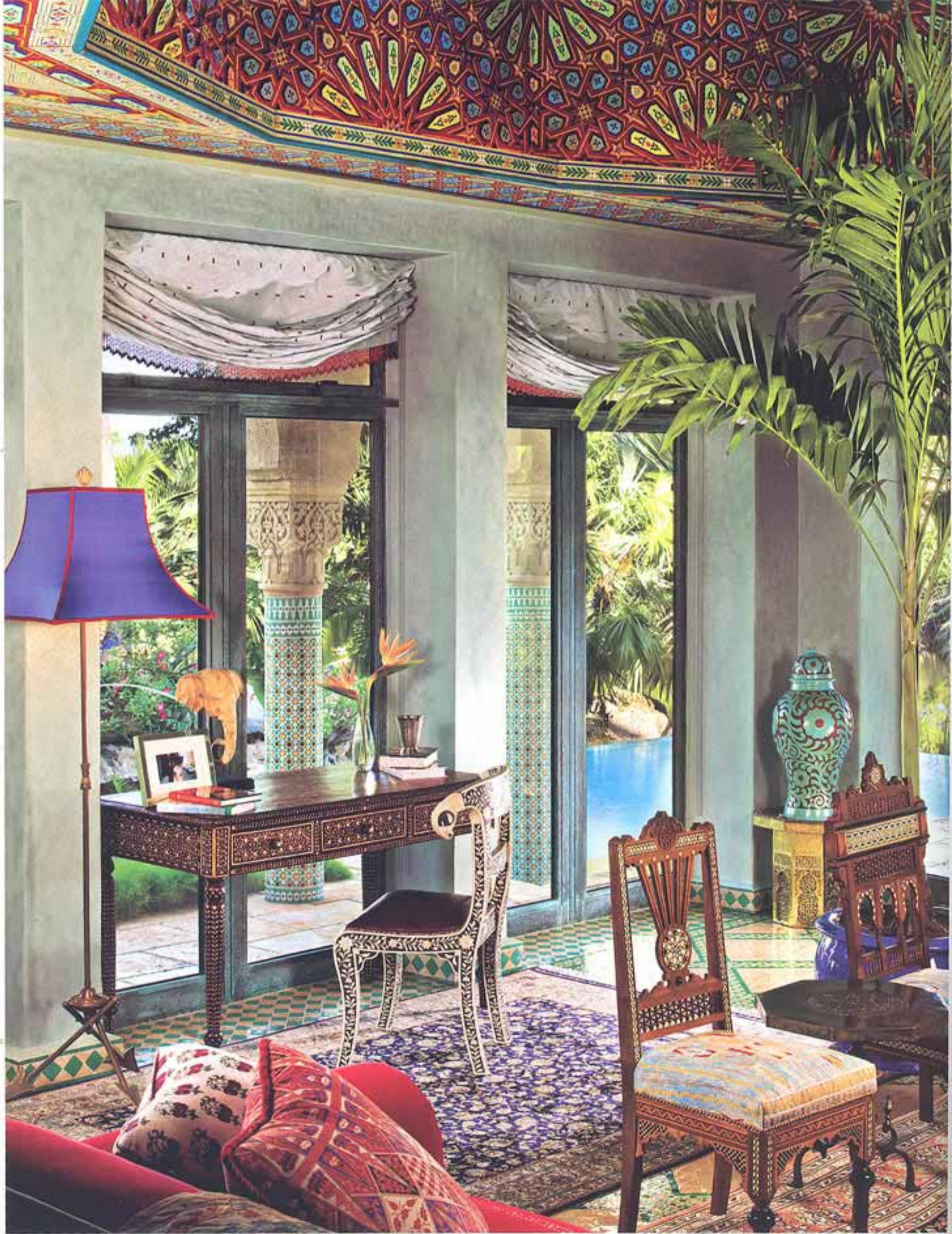
Neither Webb nor Black went to Morocco during the process, preferring to work through agents in New York. As the design took shape, there was much of "the charm of the unexpected," Black remembers. Woodwork, tile and stone arrived from Morocco to be fitted or carved or laid or otherwise woven into the fabric of the evolving island pavilion by a team of Moroccan craftsmen

and apprentices, who spent a year in the Key West compound fashioning the house's endlessly fascinating and endlessly complex details.

"We had a little Morocco going on around us," Webb remembers. "Our 11 guys brought their prayer rugs and their spices with them, so there were the sounds and smells of Morocco. The FBI came every few weeks to check on us and what was happening in our little oasis."

As the intricacies of the Islamic-star grids in colorful wood ceilings, domes and doors were adjusted to their sites, the wood *musbrabiyyas* fitted to windows, arabesques carved





ABOVE: Interior designer Todd Black conceived the bone-inlay desk and chair in the living area. The dome ceiling was produced in Morocco. Shade trim, Samuel & Sons. OPPOSITE: In the living area, which is dominated by Teresita Fernández's mixed-media work, Webb relaxes with her daughters, Leila, on sofa, and Molly, and their dog Coco. Sofa fabric, Stark.