



HOME TOUR

The Brief for This Palm Beach Home Included “Secret Doors and Magic Wands”

Monique Gibson expands a daughter's bedroom wish list into a vibrant, oceanfront home defined by murals, hidden doors, and a playful approach to family living

By David Foxley
Photography by William Abranowicz
Styled by Colin King

April 10, 2026

[Monique Gibson](#) knew this Palm Beach project would be unusual when an early request called simply for “magic” in the daughter’s bedroom. “So I asked her and these two esteemed architects to come to her room,” recalls the AD100 designer, who collaborated with Thomas McManus and Jason Bibens of AD100 firm [Ferguson & Shamamian Architects](#). “We sat on the floor and discussed very serious matters—secret doors and magic wands.” The enchanted brainstorming session produced a showpiece: a cabinet where the doors glide open with the wave of a bejeweled baton. Gibson notes that even the “broad-shouldered builder with the voice of a subwoofer,” from [Mouw Associates](#), became as invested in the sparkle of the wand as he was in the home’s septic system.



An interior stair hall leading to the family's private wing is clad in doors painted Polished Slate and walls painted Scenic Drive by [Benjamin Moore](#), and lit by an egg pendant by Paavo Tynell for Taito from VN Vintage & Modern. A 19th-century armchair by Pauly et Cie from [Maison Gerard](#) pulls up to a circa-1890 center table by Osvaldo Borsani from [Bernd Goeckler](#). The custom railing, designed by [Ferguson & Shamamian Architects](#), was fabricated by JC Iron Ornamental Works; the painting 100 Years Is Not Enough is by Nir Hood from [Michael Kohn Gallery](#).

In this lively oceanfront Palm Beach retreat, whimsy radiates outward from that bedroom—its murals of cats in costume echo the playful tone throughout the house. Gibson worked with McManus and Bibens—who had previously overseen improvements to the circa-1950s Maurice Fatio–style residence for its former owners—to reorient the layout around the needs of its new, young family. A formal dining room was recast as a family room; a former guesthouse became a gym; the grand living room, once scaled for large parties, evolved into a more intimate living-dining space. The kitchen was split in two: a compact everyday hub for the family and a concealed professional kitchen for their chef. They also redirected furniture plans toward the ocean, an intentional shift in outlook. “It’s a symbolic gesture of a new, youthful spirit entering the design of the project,” McManus explains. “And it went from there.”



In the family room—formerly the formal dining room—the walls and ceiling are covered in murals hand-painted by Humberto Ramirez. Beneath lily pad chandeliers by Laura Gonzalez from [the Invisible Collection](#), a custom sofa by Jouffre Atelier in a [Pierre Frey](#) textile and vintage armchairs by Gio Ponti from Karl Kemp surround a circa-1970 tile coffee table from [Eric Appel](#). In the distance, a console by Gio Ponti from [Donzella](#) stands beside a stool by Ayala Serfaty from [Maison Gerard](#).

The clients first contacted Gibson nearly a decade ago after admiring her work on [Meg Ryan’s SoHo loft](#) in the pages of *AD*—and have since tapped her for five other homes. During that time, she’s watched their aesthetic loosen and brighten. “They began shedding their winter coats—and their love of gray,” she says. “They decided to celebrate color and fun.” In the great room, Gibson took cues from a rug Christian Bérard created for Nelson Rockefeller’s Fifth Avenue apartment, amplifying its gestural floral pattern in a custom carpet and then carrying the motif up the walls. Even in this serene evening retreat—where the couple often dine or read after the children are asleep—the room brims with playful details: sculptural Italian furnishings, French bronzework, and Mattia Bonetti’s famously cheeky “buttocks” dining chairs. At the center, a coffee table by Patrice Dangel that Gibson describes as having “the weight of a whisper—a poem under cups and candlesticks,” grounds the room in exquisite craftsmanship.



*In the receiving room—its palette inspired by the sunset over the ocean—custom millwork paneling by [Ferguson & Shamamian Architects](#), fabricated by Demarsico Custom Trim, joins upholstered wall panels by Laufersweiler, Inc., which also produced the drapery in a [Dedar](#) wool-sateen. An easel floor lamp by Angelo Lelii from [Donzella](#) illuminates Rodolfo Abularach’s painting *Elena* from [Joe Sheftel Art & Advising](#). The console, beneath a mirror by Fratelli Marelli from Donzella, is by Osvaldo Borsani from Donzella.*

Beside the rosy-toned family kitchen and breakfast area, the family room—where the couple and their two children gather each night—posed a challenge. “The client said he wanted to be surprised every time he walked in,” Gibson recalls. Her solution was to enlist artist Humberto Ramirez who, she says, “paints like he’s just waking up from a dream with a grin on his face.” With input from the children, Ramirez transformed the walls into a fantastical landscape: a dancing iguana beside a mirrored table by Gio Ponti, a monkey riding a stately deer, baby sharks drifting overhead. A mischievous cat—borrowed from the daughter’s bedroom mural—appears in one corner, at one point clutching a pink ball that later vanishes back into her room, prompting the daughter to demand answers. Ramirez’s reply, relayed by Gibson, was simple: “Delight should be a family affair.”



The family's everyday kitchen—complementing a larger one used by their chef—features a floor designed by [Ferguson & Shamamian Architects](#) in stone from Banda Stone, also used for the countertop and backsplash. Walls, trim, and ceiling are painted Burlap by [Benjamin Moore](#), while the custom millwork is by [Sculptured Woodworks](#). Hardware is by [Nanz](#); plumbing fixtures are by [Franke](#) (sink) and [Grohe](#) (faucet). A vintage chandelier by Paavo Tynell from MDRN hangs above counter stools by Pierre Yovanovitch; vintage sconces are from [H. Gallery](#). Decorative dishes with whimsical motifs are by Makoto Kagoshima from Messums.

Looking back, the project's collaborators recall the experience with a mix of affection and admiration. The clients' enthusiasm proved contagious, says Bibens, creating "an environment people were excited to be part of—a dynamic project that kept everyone on their toes." Gibson echoes the sentiment, invoking the philosophy of legendary decorator Jacques Grange, who believes a home resembles its owner more than any portrait ever could. For her, the lesson was

clear. “I’m Southern—I tell stories, practical and poetic,” she says. “I do my job when I tell their story.” She pauses, then adds with a smile, “And the abundance of joy with which these people live is beautiful.”



The wife and her two children relax in the family room. A lamp by Gunnar Nylund for [Rörstrand](#) from [Freeforms](#) and brass sconces by Palle Suenson from [Jackson Design](#) cast a warm glow after dark.



A view through the family kitchen to the breakfast room reveals a wall covering, "Nosy Be" by [Elitis](#), set behind a circa-1940s Italian sideboard from [1stDibs](#). On top sit a sculptural vase by Veera Kulju from [Hostler Burrows](#) and Will Cotton's painting *The Unicorn Dreams of a Showgirl* from Joe Sheffel Art & Advising.



In a corner of the living room, a vintage chaise by Olivier Gagnère from [Maison Gerard](#) and a circa-1945 floor lamp by Herald Elof Notini from [Hostler Burrows](#) stand before a vintage Chinese lacquer folding screen from [Bernd Goeckler](#) and a side table by Meret Oppenheim from Karl Kemp. Just behind, an ebonized chair by Laura Kirar from Maison Gerard pulls up to the wife's Steinway grand piano, reflected in wall mirrors by Michel Salerno from Maison Gerard.



The home's main hall, painted in a neutral by [Donald Kaufman Color](#), is lit by custom chandeliers by Stephen Antonson from [Liz O'Brien](#). A circa-1950 Italian center table from [Bernd Goeckler](#), chairs by Eric Schmitt from [Atelier Dutko](#), and glazed-stoneware wall hangings by Sakari Kannosto from [Hostler Burrows](#) complete the space. The project contractor was [Mouw Associates](#).



In the bar, custom metalwork manufactured by [BluBlk](#) and millwork fabricated by [Sculptured Woodworks](#) were designed by [Ferguson & Shamamian Architects](#). Cabinet pulls are by [Nanz](#); the stone countertop and wall are from [Banda Stone](#); plumbing fixtures are by [Waterworks](#).



Another corner of the receiving room features vintage lounge chairs by Eugenio Gerli from [Morentz](#), reupholstered by Jouffre Atelier in a De Le Cuona linen-wool. A lacquered sofa by Jouffre Atelier in a [Pierre Frey](#) textile is flanked by vintage table lamps by Tommi Parzinger from [Nilufar](#), beneath artworks by Hiroshi Asada from Robert Miller Gallery. The coffee table by Vincenzo de Cotiis from [Carpenters Workshop Gallery](#) rests on a rug from [Beauvais Carpets](#).



The breakfast table and chairs by Afra & Tobia Scarpa are from [Nilufar](#) and [Side Gallery](#), respectively. Above hangs a circa-1970s Murano chandelier from [Bernd Goeckler](#). The vintage bowl by Axel Salto for [Royal Copenhagen](#) is from [Freeforms](#).



*In the primary bedroom, with walls painted Ipanema by [Benjamin Moore](#), a custom bed faces vintage armchairs by Maurice Jallot from [Bernd Goeckler](#), a coffee table by Mario Gottardi from [Donzella](#), a lamp by Paavo Tynell from [The Gallery at 200 Lex](#), and a circa-1950 Swedish floor lamp from [Hostler Burrows](#). Custom drapery by Laufersweiler, Inc. wears a Rogers & Goffigon linen. Beneath a chandelier by Hans Bergström from Bloomberry, André Lhote's *Femme Nu en Buste* hangs above a circa-1950s Italian wall console from Karl Kemp.*



In the loggia—transformed by Gibson into more than a pass-through between house, pool, and gym—walls and floor are clad in green-and-white glazed Moroccan tiles from [Mosaic House](#). After dark, the space is lit by lanterns and sconces from [The Urban Electric Co.](#), flanking a tapestry by Natalia Brilli from Dobrinka Salzman Gallery. A Turkish sofa by [George Smith](#) from MM Design faces the clients' existing coffee table, armchairs by Alberto Pinto from [the Invisible Collection](#), and a dining table and chairs by Alberto Pinto from Pinto Paris.



The pool—reshaped from kidney to rectangle at the husband's request—is lined in green glazed Moroccan tiles from [Mosaic House](#). Sun chaises by McKinnon & Harris are shaded by umbrellas from [Santa Barbara Designs](#). [Lang](#) oversaw landscape architecture.



In the living room of a Palm Beach residence devised by AD100 designer [Monique Gibson](#) with AD100 firm [Ferguson & Shamamian Architects](#), vines inspired by Christian Bérard on a custom rug from [Beauvais Carpets](#) extend onto the walls with decorative painting by [Dean Barger Studios](#). Custom drapery by Todd Laufersweiler, with hardware by Charles Paris, is in linen-satin fabric by [Dedar](#). A custom sofa by Jouffre Atelier in a [Pierre Frey](#) textile and a lounge chair by Renzo Zavanella from [Donzella](#) face a custom coffee table and ottomans by Patrice Dangel from Galerie du Passage. Beyond, re-editioned sconces by Felix Agostini from Charles Paris hang above wall-mounted chests by Gio Ponti from Donzella, flanking a dining table by Patrice Dangel from Galerie du Passage surrounded by Mattia Bonetti chairs from David Gill Gallery.

The Brief for This Palm Beach Home Included “Secret Doors and Magic Wands”

Monique Gibson expands a daughter’s bedroom wish list into a vibrant, oceanfront home defined by murals, hidden doors, and a playful approach to family living

By [David Foxley](#) Photography by [William Abranowicz](#) Styled by [Colin King](#)

April 10, 2026