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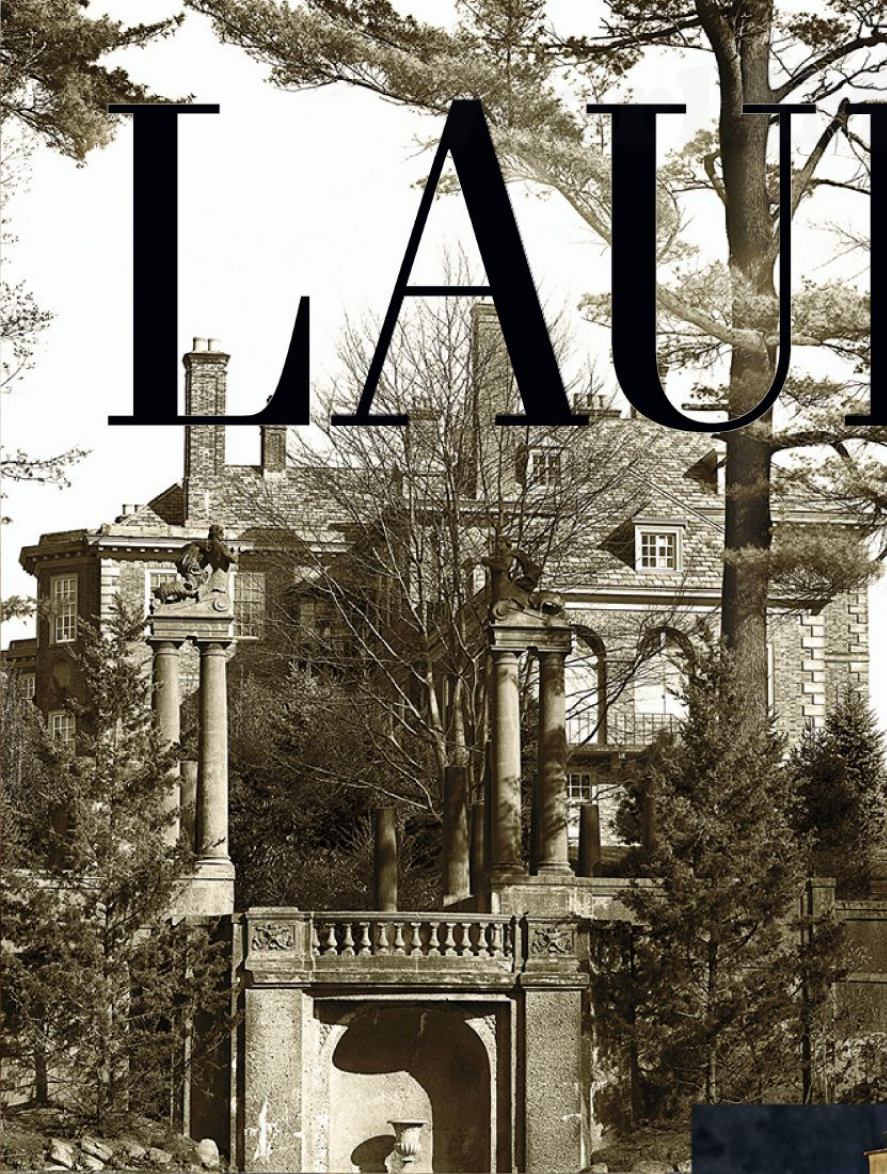
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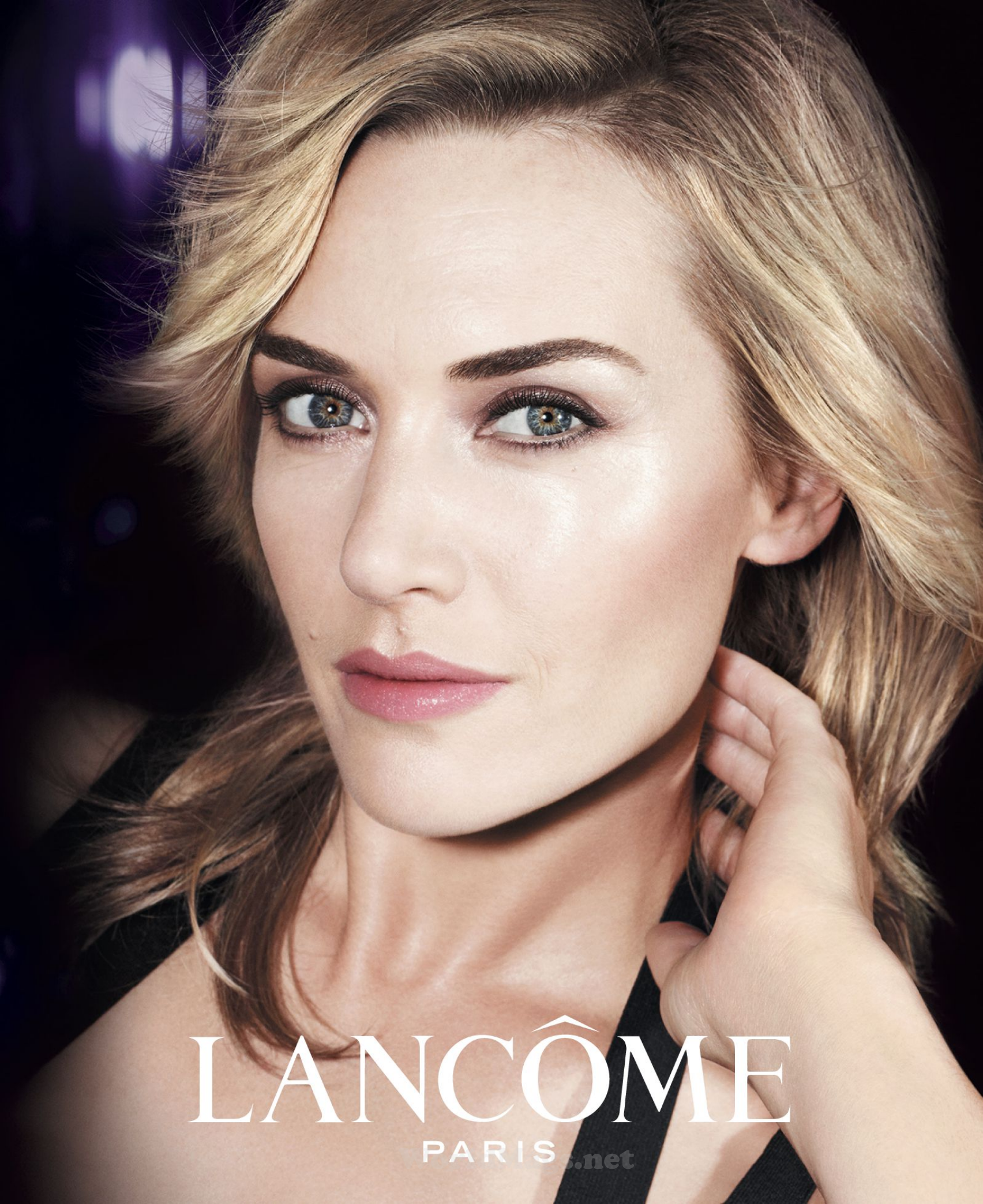
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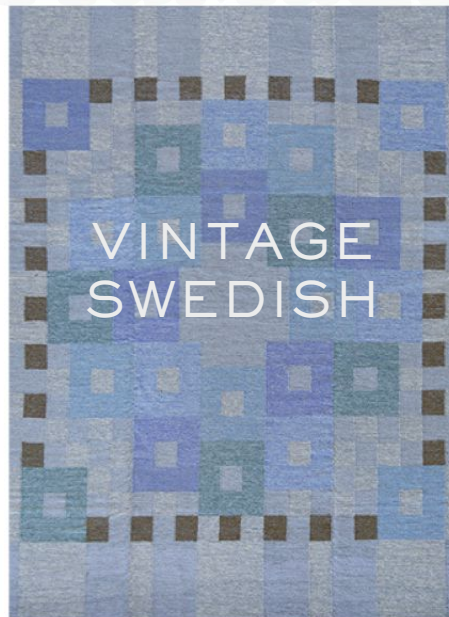
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LEFT: A chair by Pierre Paulin, a vintage '70s lamp, and artworks by Sol LeWitt in the living room of fashion designer Tamara Mellon's home in Bridgehampton, New York.

ON THE COVER: The living room of the Manhattan maisonette of fashion entrepreneur Joseph Mimran and his designer wife, Kimberley Newport-Mimran. Photography by Simon Upton; produced by Robert Rufino.

ELLE DECOR

OCTOBER 2014 VOLUME 25 NUMBER 8



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A vanity mirror by Urban Archaeology.

TOP LEFT: WILLIAM WALDRON

A full-body fashion advertisement for Bottega Veneta. A woman with a short, dark bob haircut is the central figure. She is wearing a sleeveless, knee-length dress with a complex, dark-toned geometric pattern. The dress has a draped, ruffled detail at the waist and a sheer, long-sleeved overlay on her left arm. She is holding a small, rectangular clutch bag with a shimmering, sequined texture in her left hand. She is also wearing black pointed-toe pumps. The background is a solid, warm mustard yellow. The lighting is soft, creating a subtle shadow on the floor.

BOTTEGA VENETA

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Greg Armas in his home studio on Manhattan's Lower East Side.



A 2008 installation piece by George Stoll.



A barstool by Ercol.

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The kitchen of eyewear designer Robert Marc's Manhattan apartment.

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Architecture firm Studio KO creates a villa outside Marrakech that combines contemporary style with ancient traditions. *By Michael Lassell*

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An unusual apartment in Chennai, India, is the perfect complement for Jean-François Lesage's eclectic finds and dazzling embroideries. *By Ian Phillips*

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The owner of Joe Fresh and his fashion-designer wife outfit their Manhattan maisonette with crisp, tailored furnishings and vivid art. *By Ingrid Abramovitch*

WHAT'S NEW at ELLE DECOR ONLINE

Looking for more ideas, inspiration, and information? Be sure to check out elledecor.com for all the latest



MOROCCAN MAGIC

If you are inspired by the contemporary villa in the Atlas Mountains on pages 151–154, why not revisit some of the most stunning homes we've featured from all over Morocco, including Stephen di Renza's vacation home in Fez, above (elledecor.com/moroccanhomes).



FASHIONABLE RETREATS

Curious how fashion designers relax at the end of a grueling day in the studio? Browse the bedrooms they have made their own, from Christian Louboutin's in Aswan, Egypt, to Gilles Mendel's Manhattan refuge, above (elledecor.com/fashionbedrooms).

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A bedroom in the
Chennai, India, house of
Jean-François Lesage.

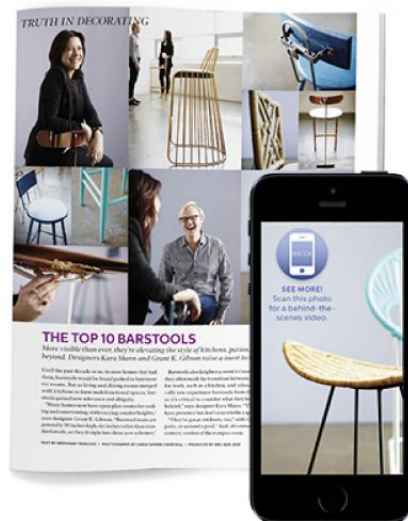


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ABOUT THE APP

Digimarc Discover is a free download that is compatible with the iPhone (models 3GS and higher), the iPad (version 2 or later), and the fourth generation iPod Touch, as well as Android devices.

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Ad executive Robert Rowe fills his Manhattan apartment with all the drama and careful plotting of a classic film noir. *By Nancy Hass*

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An iconic tower in downtown Manhattan gives eyewear master Robert Marc a perfect vantage point. *By Celia Barbour*

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Rena Abboud transforms her husband's dark London townhouse into a spot as glamorous, colorful, and fashionable as her own life. *By Roslyn Sulcas*

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THE HEIGHT OF STYLE

The Height of Style, from the editors of ELLE DECOR, showcases rooms by the world's top designers including Bunny Williams, Charlotte Moss, Martyn Lawrence Bullard, Nate Berkus, and a host of others. Throughout, insights and practical advice from designers, architects, and homeowners are highlighted, so the inspiring ideas can become a reality in your own home.



The Height of Style, available wherever books are sold or visit abrambooks.com.

ROCHE BOBOIS

On June 5, ELLE DECOR and Harper's BAZAAR joined to celebrate Roche Bobois' 40 years of l'art de vivre in the United States. The event unveiled exclusive pieces from the renowned American designer Stephen Burks. Roche Bobois CEO Gilles Bonan and Nicolas Roche, Creative Director, co-hosted the event with Sabine Rothman, ELLE DECOR Market Director and Avril Graham, Harper's BAZAAR Executive Fashion and Beauty Editor.



Gilles Bonan, Roche Bobois; Stephen Burks, Designer; Nicolas Roche, Roche Bobois

CATTELAN ITALIA

Cattelan Italia, one of the leading manufacturers of fine Italian contemporary furniture, focuses on the production of home furnishings made entirely in Italy. Paolo Cattelan oversees the company's business strategy and designs many of its new product introductions, including the Tosca and Arcadia chairs, Nasdaq desk, and Nebraska sideboard—in the 2014 collection.



Arcadia chairs designed by Paolo Cattelan

LONGHOUSE RESERVE

On July 19, the Hearst Design Group—ELLE DECOR, HOUSE BEAUTIFUL, VERANDA—sponsored LongHouse Reserve's "WHITE HOT + BLUE 2" benefit. The evening, which honored Agnes Gund and Cindy Sherman, was held in LongHouse Reserve's exquisite East Hampton gardens, founded by Jack Lenor Larsen.



Vicente Wolf, Designer; Maria Pucci; Michael Pucci; Nicole Pucci; Ralph Pucci; Ann Pucci; Will Reeves; Matthew Yee, Designer

GROHE

Paul Flowers, Global SVP Design, GROHE, curated Experiential Living, an exhibit with Ghislaine Viñas Interior Design and Slade Architecture, for the GROHESLive! Center. The idea of "bathroom as retreat" was discussed.



A mirror by Slade Architecture uses a calming video display to create relaxation in the bathroom

INSIDE DESIGN

On October 30, the Hearst Design Group—ELLE DECOR, HOUSE BEAUTIFUL, VERANDA—will present Inside Design at the Atlanta Decorative Arts Center. This highly anticipated daylong program will provide guests with an inside look at the latest products, the hottest designers, and the newest design trends. ELLE DECOR Editor in Chief Michael Boodro, will be presenting the morning keynote. Sponsors include: La Cornue, Pierre Frey, Schumacher, and Stanton Carpet. For a full schedule of events, visit adacatlanta.com.

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LIKE FISHING TALES, REAL ESTATE STORIES ARE INVARIABLY ABOUT THE ONE THAT GOT AWAY.

The \$50,000 loft in SoHo, the Craftsman cottage in Silver Lake that could have been had for a song, the Art Deco apartment in Miami Beach that was almost bought for \$20,000, \$50,000, \$100,000. The numbers change over the decades, but the refrain remains the same.

Finding a place to live, never mind the right place, is not easy. How much harder it is when you are just starting out, when funds are limited, careers are getting launched, and the future is uncertain. Will a two-year lease turn into a 10-year stay, or will you be moving out in six months? Will your best friend turn into the roommate from hell, or will that eccentric roommate turn into your new best friend? Are you buying at the top of the market?

The situation is especially fraught in large cities. San Francisco is undergoing a tech-driven gentrification that is wreaking havoc on the housing market and changing the nature of this storied bohemian enclave. In New York City, Brooklyn has become a global brand, and the borough has already become too pricey for many young people, who are looking toward Queens and the Bronx. Even in Detroit, where longtime residents are taking urban revitalization into their own hands, an influx of young creatives is moving in, drawn by the challenge of forging a new identity for the city after bankruptcy—and by very cheap real estate.



For this, our annual issue devoted to the stylesetters of the fashion world, we thought it would be enlightening to reach out to several of New York's most promising young designers to see how they are faring in the midst of this overheated market—how they live, what they love, and the ways their style is reflected in their home. And we asked several famous designers to reminisce about their early days in the city. Most of them have surprisingly fond memories of their years of struggle—proof that to be young is to be optimistic and resilient, that happiness can never be equated with income, and that personal style really comes to the fore in those humble first apartments, where you can rely on little more than your eye and ingenuity to create a haven that fits your personality and inspires your creativity.

Michael Boodro, Editor in Chief

elledecor@hearst.com

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FROM TOP:
My second Manhattan rental, with a bedroom at last. Polaroids of the terrace of my first, a studio.

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ELLE DECOR
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WorldMags.net HAPPENINGS

SCAVOLINI

The international ambassador of kitchen style and quality, Scavolini continues its global expansion with showroom openings in Chicago's Merchandise Mart and Baranquilla, Colombia. Founded in Pesaro, Italy in 1961, Scavolini continues its unwavering commitment to both style and craftsmanship, making it one of the world's leading authorities on quality kitchen design.



Scavolini showroom in Baranquilla



The Scavolini kitchen in the ELLE DECOR 2013 Modern Life Concept House



Scavolini showroom in Chicago

SILESTONE/KIPS BAY

The Hearst Design Group—ELLE DECOR, HOUSE BEAUTIFUL, VERANDA—partnered with Silestone at The Kips Bay Decorator Show House where Silestone was featured throughout the exquisite kitchen. Guests celebrated the occasion with Silestone VP of Marketing Lorenzo Marquez and kitchen designer Matthew Quinn while enjoying an exclusive tour of the house.



Patty Dominguez, Cosentino; Mark Williams, Mark Williams Design; Kim Lewis, Kim Lewis Design; Kerrie Kelly, Kerrie Kelly Lab; Lorenzo Marquez, Cosentino; Courtney Cachet, Courtney Cachet Designs; Julia Edelmann, Buckingham Design

BAKER

The Hearst Design Group—ELLE DECOR, HOUSE BEAUTIFUL, VERANDA—joined Baker for their Craft + Design Baker Salon event on June 24. This exclusive evening, hosted by Austin Rothbard, President, Baker Furniture, and Newell Turner, Editorial Director, Hearst Design Group, gave guests the opportunity to engage with Baker's top artisans.



John Kiryanoff, Director of Corporate Finishes for Baker demonstrated some of Baker's many finishing techniques

DXV BY AMERICAN STANDARD

The Hearst Design Group—ELLE DECOR, HOUSE BEAUTIFUL, VERANDA—and DXV by American Standard partnered to celebrate the launch of the DXV collection in its Manhattan showroom at 15 West 20th Street. DXV (Decade 15) honors the nearly 150-year heritage of American Standard with luxury bath and kitchen fixtures and fittings.



American Standard Brands President and CEO Jay Gould (center) with the DXV Inaugural Design Panel (left to right): Cheryl Kees Ciendenon, Susan Serra, Marilyn Russell, Meredith Heron, Mary Douglas Drysdale, and Corey Klassen

ELLE DECOR BOOK SIGNING IN HIGH POINT AT LEE INDUSTRIES

If you plan to be in High Point for Fall Market, please join ELLE DECOR and LEE Industries for an exclusive book signing with Editor in Chief Michael Boodro, author of the highly anticipated ELLE DECOR: *The Height of Style*. The event will take place in the LEE showroom, 100 S. Lindsay Street in High Point, on October 18 from 4:30 to 6:00 P.M. To reserve a spot, kindly RSVP to HDGRSVP1@hearst.com.



FIND OUT ABOUT ALL ELLE DECOR EVENTS AND PROMOTIONS ONLINE AT ELLEDECOR.COM/HAPPENINGS

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BJÖRN
WALLANDER

"I like to tell a story about someone by photographing their home," says Björn Wallander, left, whose images of Robert Rowe's Manhattan apartment appear on pages 198–203. "Robert is such a warm person, and that shows in the way he decorates."

Wallander was given his first camera at 15 and hasn't stopped taking pictures since, he says. While his magazine work centers on interiors and portraits for *O*, *House Beautiful*, and other publications, his personal work ranges from seascapes—he's an avid sailor—to street scenes taken in his Brooklyn neighborhood of Bedford-Stuyvesant, above.

Over the decade that she was deputy editor of *W* magazine, Julie L. Belcove wrote profiles of artists and edited an annual art issue. She has since parlayed her passion for contemporary art into a career as a writer for the *New York Times*, the *Financial Times*, the *New Yorker*, and other publications. "Probing the thought

process of a creative mind and capturing a subject's personality really get me going," she says. In this issue, she writes about artist George Stoll on page 134. "George's take on the objects in our everyday environment demonstrates both a wit and a sensitivity that I find irresistible. Nothing is too banal for his attention."



MICHAEL
PATTI

Michael Patti, below left, joined the ELLE DECOR staff as associate art director in February. When he's not designing for the magazine, however, he takes photographs and paints watercolors. "I like to get my hands dirty on the weekends, since I'm on the computer so much during the week," he says. "I love Instagram and try to snap as many pictures as I can, especially while traveling." On a foggy morning early in 2013, Patti took an Instagram photo, left, at a New Jersey shopping mall. "It seemed like that winter went on forever. This was at the tail end, but the snow didn't want to melt. Walking from my car to the bus, I saw this little bit of nature clinging to itself in the middle of this sad parking lot."



THOMAS
ROGERS

Thomas Rogers, above, who wrote our travel story on Munich on page 162, grew up in Canada and lived for six years in New York, where he was an editor at Salon.com. In 2012 he relocated to Berlin, "a move that seemed very impulsive and irresponsi-

ble at the time," he says. "I didn't want to work in an office and wanted to be in an environment where I could wear Birkenstocks, free of the judgment of my peers. I only half succeeded at the former goal, but on the latter I can claim complete victory." He is a writer, translator, and freelance editor at *Spiegel International*.



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FROM TOP: The living room of Jon and Keith Meacham's house in Nashville, Tennessee. The July/August cover.



MAIL

I don't often read the editor's letter in magazines, but the striking images Michael Boodro included on his page in the July/August issue of ELLE DECOR caught my eye, and I found myself reading the entire article. How unexpected to find him lending his considerable eloquence and style to the critical issue of climate change! Without a beautiful planet Earth, beautiful homes don't matter much. Thank you, Mr. Boodro, for using your pen so meaningfully.
Carolyn Terry, Johns Creek, GA

I appreciate that the bees and bats may have diminished at Michael Boodro's property in upstate New York, but please do not attribute it to climate

change unless you have scientific evidence to prove that is the case. Bees and possibly bats have been adversely affected by chemicals in our farming. Weather is cyclical and change does happen, but please do not perpetuate the myth that used to be called global warming and, since the Earth has cooled, is now referred to as climate change.

Pamela Andrews, via e-mail

Benoist Drut's home in upstate New York ["Natural Selection," July/August] brought me back to the golden age of John Saladino, Joe D'Urso, and Laura Bohn. An interesting mix of items that don't look cookie-cutter.

Carol Moser, via e-mail

I'm head over heels in love with Jon and Keith Meacham's home in Nashville ["Heading South," July/August]. For this slightly old-fashioned gal, it combines just the right amounts of traditional and up-to-date. It feels timeless and fresh.

Virginia Lee, via e-mail

TWEETS

Love your write-up on Boston listing my hood, aka the South End, as the hip place!
@goldwestvintage

My favorite magazine has a new book coming out... can't wait to read!
@AndyV_Design

Happiness is finding an unread @ELLE DECOR in your bag when you're supposed to be studying. #designschool
@KLovesDesign

@ELLEDECOR not-even-a-little-guilty pleasure! Love the latest issue.
@rainewrites

@ELLEDECOR is the greatest thing to exist.
@caaitlin4863

FACEBOOK

On Holly Peterson's Hamptons home ["Turning the Tide," July/August]: Clean and simple lines create a relaxing atmosphere like no other.
Amanda Hunter

Wonderful color choices throughout the house, especially the family room and the master bedroom.
Jacquelyn Harpole Porath

On Peterson's green TV room: When I was a teen, my sister and I shared a room this color. It was so happy!
Barbara Camarillo

I love this color. I have it in my dining room and kitchen, where I stay most of the time in my house.
Gloria Walker

On William Abranowicz and Andrea Raisfeld's bedroom ["Soft Focus," July/August]: Beautiful design all over, but I am wondering—how can one sleep well with all of those plates above his head?
Temenouzhka Zaharieva

On Jon and Keith Meacham's home: This is a happy house. Such enthusiasm and color. How lucky the children are to grow up with so much color and imagination.
Penelope Bianchi



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Claudia Schiffer, 1994.

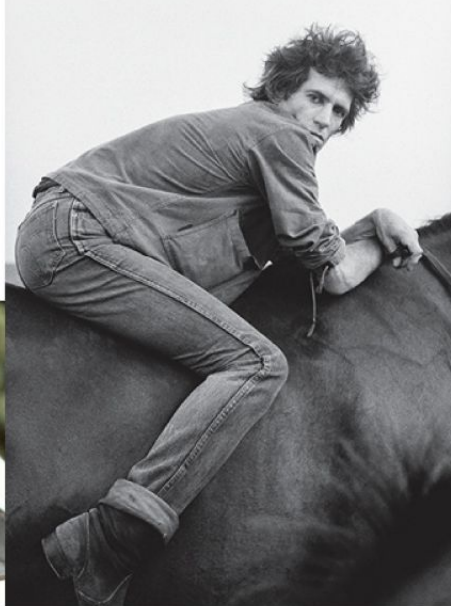
Caught in the Act

Arthur Elgort's first cover, taken for *McCall's* magazine in 1969, was snapped before the shoot even started. In typical Elgort style, the perfect shot—the model casually sipping a drink—was caught behind the scenes. *The Big Picture* (Steidl) compiles 280 dramatic images by the legendary fashion photographer. From a young Kate Moss perched atop an elephant in Tibet, to a severe Stella Tennant posed with a covered wagon in Death Valley, to supermodels lounging on set, Elgort's photos capture fantasy and reality with equal precision.



Lisa Taylor, 1976.

Keith Richards, 1981.



PRINTS CHARMING



PUCCI, THE FASHION BRAND KNOWN FOR ITS GRAPHIC HEAD SCARVES AND PUNCHY JERSEY DRESSES, IS TRANSLATING ITS GROOVY DESIGNS INTO OVER-SIZE MOSAICS FOR ITALIAN TILE COMPANY BISAZZA. THE KALEIDOSCOPE SWIRLS AND VIBRANT FLORALS THAT DEBUTED ON THE RUNWAY, SUCH AS THE HISTORIC 1971 PRINT COLLANE, LEFT, ARE REALIZED IN PANELS OF GLASS TILE (BISAZZA.COM).



Laurel tiara, 1957.

ALL THAT GLITTERS

"MINERALOGY ISN'T JEWELRY," DUKE FULCO DI VERDURA FAMOUSLY SAID OF HIS CRAFT, EMPHASIZING REFINED ARTISTRY OVER RAZZLE-DAZZLE. VERDURA LANDED HIS FIRST GIG AT CHANEL IN 1927 (HE WAS ORIGINALLY HIRED TO DESIGN FABRIC), AND HIS GLIMMERING CREATIONS, WHICH INCORPORATED UNEXPECTED MATERIALS SUCH AS SHELLS AND ENAMEL, BECAME FAVORITES OF BON VIVANTS FROM COLE PORTER TO DIANA VREELAND. IN CELEBRATION OF HIS COMPANY'S 75TH ANNIVERSARY, "THE POWER OF STYLE," A SHOW ADJACENT TO THE VERDURA STORE ON MANHATTAN'S FIFTH AVENUE, WILL SHOWCASE MORE THAN 150 OF HIS MASTERFUL PIECES. FROM THE MEDUSA BROOCH, WHICH FRAMES A MINIATURE PAINTING BY SALVADOR DALÍ, TO CHANEL'S BEJEWELLED MALTESE CROSS CUFFS, HIS WORKS CHANNEL A LUXE, THOUGHTFUL GLAMOUR (OCTOBER 14–DECEMBER 23; VERDURA.COM).



Snail-and-cherub brooch, 1968.

Medusa brooch, 1941.

COURTESY OF ARTHUR ELGORT (SCHIFFER, RICHARDS, TAYLOR)



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Peacocks Fighting, by Anna Hyatt Huntington, 1934.



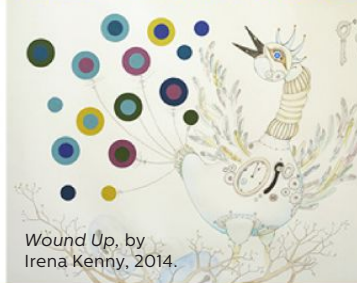
FLIGHT of FANCY

With its jewel-toned, iridescent plumage and elegant gait, the peacock has long enchanted artists and designers. This season, the bird rules. "Strut: The Peacock and Beauty in Art," at the Hudson River Museum in Yonkers, New York, explores the exotic fowl's presence in art, fashion, and decor, with William Morris textiles and Tiffany tableware displayed alongside contemporary pieces, including Irena Kenny's watercolor and Sharpie art drawing (October 11–January 18, 2015; hrm.org). A new line of Cartier stationery bears a design stamped with the creature (cartier.us), while a bench by KGBL features a seat covered in fabric woven from actual peacock feathers (kgblnyc.com).



Cartier stationery.

Sing Something Here, by Brian Keith Stephens, 2014.



Wound Up, by Irena Kenny, 2014.



Maxim Bench by KGBL.

STYLE SHEET

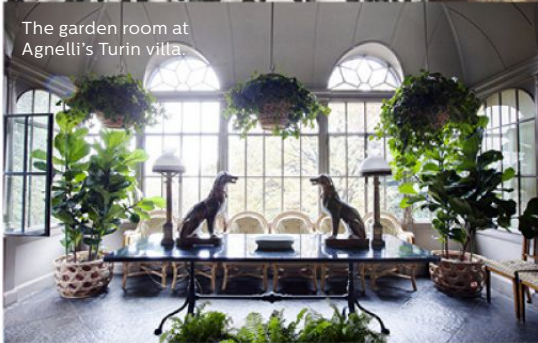
Agnelli photographed by Erwin Blumenfeld, 1951.



The bedroom of Rubinstein's Paris apartment, 1955.



The garden room at Agnelli's Turin villa.



Rubinstein in her Paris apartment, 1951.



PERFECT TASTE

This season, the homes of two storied 20th-century tastemakers get a second look. "Beauty Is Power," at the Jewish Museum in New York City, explores cosmetics magnate Helena Rubinstein's influence on art and design, examining the eclectic style she coined by pairing modern art with African and Oceanic artifacts. Far-flung pieces from her collection will be reunited and displayed alongside her jewelry, clothing, and beloved miniature period rooms (October 31–March 22, 2015; thejewishmuseum.org). Meanwhile, a new book, *The Last Swan* (Rizzoli), documents the glamorous life of Italian socialite Mirella Agnelli, with never-before-seen pictures of her many exquisite residences and gardens around the world. Agnelli refused to be beholden to a signature aesthetic and created homes with a variety of personalities, from a 17th-century Baroque villa in northwest Italy to a minimalist glass house filled with midcentury modern furnishings by Poul Kjærholm and Mies van der Rohe.

AROUND THE CLOCK

TRYING TO KEEP UP WITH THE TIMES? SEVERAL DESIGNERS ARE TRANSLATING THE WORKDAY CLOCK INTO AN OBJET D'ART. IN "A MILLION TIMES," ABOVE, A LARGE KINETIC PIECE BY DESIGN COLLABORATIVE HUMANS SINCE 1982, THE HANDS OF 60 SMALL CLOCKS ROTATE TO DISPLAY ABSTRACT PATTERNS AND, EVERY MINUTE, SPELL OUT THE EXACT TIME (HUMANS SINCE 1982.COM). FOR "RECOMPOSITIONS," JENNY NORDBERG FASHIONS WOOD FROM DISCARDED FURNITURE INTO WACKY, BRIGHTLY COLORED TIMEPIECES, BELOW (JENNYNORDBERG.SE). AND FOR THE THREE AVANT-GARDE CLOCKS IN HIS TIME MACHINE COLLECTION, ARCHITECT DANIEL WEIL FOUND UNEXPECTED INSPIRATION IN A VIOLIN, POWER LINES, AND GEORGE NELSON'S ICONIC 1949 BALL CLOCK (BYSHOP.CO).



Metamorphosis, an Hermès story



Pumps in suede
goatskin and calfskin

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WHAT'S HOT

DISPATCHES FROM THE WORLD OF DESIGN



A DIFFERENT ANGLE

Panels of reflective and antiqued mirror are set within an angular tin frame to give a three-dimensional effect to the Prism Mirror by Casamidy. Each 30" h. x 33" w. mirror is handmade in Mexico by master tinsmiths and costs \$750. Additional shapes are available.

011-52-415-152-0403; casamidy.com

1



2

3



5



4

1 / HIGH-WIRE ACT

With its playful geometric base, the Octahedron side table by Eric Trine comes in a range of eye-catching colors, including Mint, shown. Made of powder-coated steel, it can be used indoors and out. It measures 24" dia. x 17" h. and costs \$300. erictrine.com

2 / EUROPEAN ALLIANCE

French designer Jean-Louis Deniot's new seating collection for the esteemed English furniture maker George Smith includes the Heather sofa, with an elegantly contoured frame and contrast piping. Available in c.o.m., it measures 63" l. x 30" d. x 30" h. and costs \$7,950. 212-759-7888; georgesmith.com

3 / SKY HIGH

Flecked with 24-karat gold, the lapis blue of the Sous la Lune Limoges porcelain dinnerware by L'Objet evokes a starry night sky. Shown, an 8" dessert plate costs \$250 for four, a 6" canapé plate costs \$175 for four, and the 5" small dish costs \$35 each. Cups and saucers, platters, and desk accessories are also available. 855-562-5388; l-objet.com

4 / AHEAD OF THE CURVE

The Balise sconce by Atelier de Troupe pays homage to the whimsical midcentury designs of Jean Royère. Shown in black powder-coated steel with an opal glass shade, it also comes in white and all-brass versions. The 16" h. x 6" w. light extends 10" from the wall and costs \$585. 323-578-2112; atelierdetroupe.com

5 / BEST FOOT FORWARD

Phase Design found inspiration in martial-arts master Bruce Lee's kicks for the asymmetrical steel base of its Roundhouse table. Shown with a solid walnut top and polished chrome base, it also comes in ebonized or white oak and a range of metal finishes. It measures 84" l. x 46" w. x 29" h. and costs \$9,230. 818-752-9903; phasedesignonline.com

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1



2



3



4



5

1 / STAR POWER

Michael Aram's new lighting collection incorporates natural-world motifs that the designer has made his trademark for the last 25 years. The hand-molded Starburst table lamp, shown in nickel-plate aluminum, measures 31" h. x 16" dia. with shade and costs \$675. A gold-tone version is also offered. 987-654-3210; michaelaram.com

2 / MAKING WAVES

New York designer Farrah Sit's graceful, undulating Field flatware is hand-forged in sterling silver. A three-piece set of dinner knife, dinner fork, and soup spoon costs \$1,200. 401-241-9527; farrahsit.com

3 / ANIMAL MAGNETISM

With markings reminiscent of zebra skins, Pratesi's Wild Stripes cotton sheets bring nature to the bedroom. They come in blue, shown, as well as pink and gray, and range from \$190 for a boudoir sham to \$2,120 for a king-size sheet set. 212-288-2315; pratesi.com

4 / OPEN-DOOR POLICY

For his Wire armoire collection for Seletti, Italian designer Alessandro Zambelli inlaid each painted-steel cabinet with gleaming brass details. The nine-door cabinet—shown in green, one of three colors—measures 35" w. x 41" h. x 16" d. and costs \$1,114. A bureau, wardrobe, three-door cupboard, and 18-door cabinet are also available. 718-522-5576; selettinorthamerica.com

5 / THE HOT SEAT

Inspired by classic leather-sling chairs, the Evia outdoor bench by the California firm Galanter & Jones has a built-in heating element, making it perfect for cool evenings. Composed of cast stone and powder-coated steel, it measures 64" w. x 29" d. x 30" h. and costs \$5,900. A range of seat colors and base finishes are offered, including charcoal and brass, shown. 415-937-0336; galanterandjones.com

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The entry of Maison Louis Carré in France.



WHAT'S NEXT

Bølgeblikk tableware, 1936.



Calder mobile, 1930s.



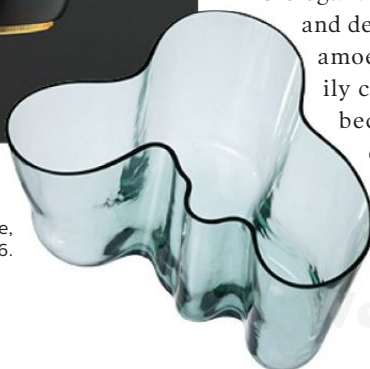
HARMONIC CONVERGENCE

A new exhibition places Finnish architect Alvar Aalto, known for his organic structures and interiors, at the center of the avant-garde

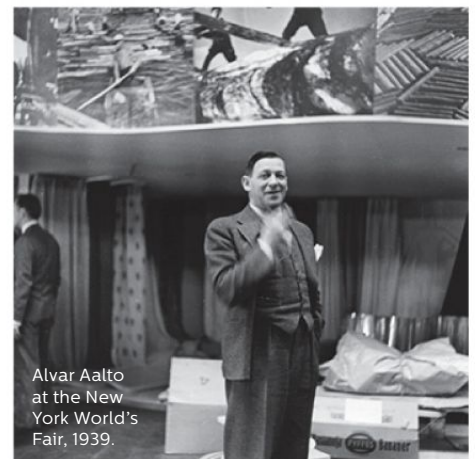


Beehive lamp, 1953.

"The ultimate aim of architecture is to create a paradise," Alvar Aalto said. Over the course of a five-decade-long career, the Finnish architect and designer delivered on those words. The house outside Paris that he created for art dealer Louis Carré in the late 1950s is a sanctuary of church-like simplicity, with swooping wood ceilings and warmly lit rooms. His public buildings, such as the Mount Angel Abbey Library near Portland, Oregon, are quietly spectacular, with open yet human-scaled spaces, dramatic vistas, and undulating surfaces. His elegant and unadorned furnishings and decorative objects—such as the amoebic Savoy vase and his airily cantilevered armchairs—have become emblematic of modern design. "Alvar Aalto: Second Nature," an exhibition at the Vitra Design Museum in Weil am Rhein, Germany,



Savoy vase, 1936.



Alvar Aalto at the New York World's Fair, 1939.

features architectural models, furniture, photographs, and drawings that examine Aalto's career in the context of the avant-garde, alongside works by such friends and collaborators as Alexander Calder and Fernand Léger (September 27–January 3, 2015; design-museum.de).

PRODUCED BY PETER TERZIAN



An early-19th-century French decorative panel.

RIGHT: Sèvres statuette, c. 1760.
BELOW: Egyptian building capital, c. 330 BC.



Murano glass vase by Fulvio Bianconi, 1951.



English gilt-wood-and-marble console table, 1765.

TREASURE TROVE

The hunt for rare and unique art and decorative pieces can become an obsession. And while the Internet has revolutionized the chase, nothing compares to a face-to-face encounter with the object of your desire. The International Fine Art & Antiques Show—to be held October 17–23 at Manhattan's Park Avenue Armory—is an opportunity not to be missed. With 65 dealers from around the world, the show, now in its 26th season, kicks off on October 16 with a preview party benefiting the Memorial Sloan-Kettering Cancer Center.

Exhibitors include veterans like Belgium's Axel Vervoordt (who is bringing a four-sided sandstone capital of Hathor, the Egyptian goddess, circa 330 BC) along with several new dealers specializing in everything from pre-Columbian artifacts to vintage jewelry and Venetian glass (haughton.com).



GRAND MANNER

For its first European location, Peninsula Hotels found a showstopper in the City of Light: a palatial but run-down 1908 hotel near the Arc de Triomphe, where Gershwin wrote "An American in Paris" and Joyce, Proust, Picasso, Stravinsky, and Diaghilev once sat down to dinner. The 200-room hotel, with a staircase by the builders of the Eiffel Tower, has been sumptuously restored in the spirit of the belle époque, but with modern amenities including rooftop terraces, a swimming pool, and a fleet of Rolls-Royces (paris.peninsula.com).

MIX MASTERS

WITH ITS NEW FLORENTINE FLAGSHIP, FRANCO MARIOTTI AND ALESSANDRA TABACCHI'S HOME-FURNISHINGS STORE, FLAIR, NOW OCCUPIES A SETTING WORTHY OF ITS ACCLAIMED HIGH-STYLE DECORATIVE MIX. THE SHOP—WHICH ALSO HAS OUTPOSTS IN NEW YORK, ROME, AND MILAN—HAS MOVED INTO THE GIANFIGLIAZZI BONAPARTE, A RIVERSIDE PALACE DATING TO THE 15TH CENTURY (FLAIRHOMECOLLECTION.COM).



A photograph of a room featuring a herringbone patterned wood floor made of dark, weathered planks. A modern black chair is positioned on the right. In the background, there are windows with light-colored curtains, and four small inset images show different outdoor scenes: green foliage, a tree trunk, and a black metal fence.

EXQUISITE SURFACES

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Autumn, by
Francisco de
Goya, 1786.

s.net

AN ARTIST IN THE BALANCE

HOW CAN A SINGLE MUSEUM EXHIBITION SUM UP THE ART OF FRANCISCO DE GOYA? BORN IN SPAIN IN 1746, HE BEGAN PAINTING AT THE AGE OF 14 AND NEVER STOPPED UNTIL HIS DEATH AT 82. HIS OEUVRE RANGES FROM ROMANTIC PASTORAL SCENES—SUCH AS *AUTUMN*, LEFT, PART OF A CYCLE DEVOTED TO THE SEASONS CREATED AS DESIGNS FOR DECORATIVE TAPESTRIES—TO HIS NIGHTMARISH VISIONS OF LUNATICS AND WITCHES; FROM STately FULL-LENGTH PORTRAITS OF EUROPEAN NOBILITY TO DEVASTATING ETCHINGS THAT COMMENT ON THE HORROR AND ABSURDITY OF WAR. WITH MORE THAN 160 PAINTINGS AND WORKS ON PAPER, “GOYA: ORDER AND DISORDER” AT BOSTON’S MUSEUM OF FINE ARTS IS THE FIRST MAJOR EXHIBITION OF THE MASTER’S WORK IN THE UNITED STATES IN A QUARTER CENTURY. THE CURATORS HAVE ORGANIZED THE SHOW’S GALLERIES THEMATICALLY: ONE ROOM HOLDS HIS MELANCHOLY SELF-PORTRAITS; ANOTHER INCLUDES HIS RICHLY DETAILED BULL-FIGHTING TABLEAUX AND OTHER SCENES OF SPORT; YET ANOTHER SHOWCASES THEMES OF IMBALANCE, WITH IMAGES OF FIGURES ON SKATES AND SWINGS (THE DEAF ARTIST SUFFERED FROM VERTIGO). IT ADDS UP TO A DAZZLING LOOK AT AN ARTIST WHO CONTAINED MULTITUDES (OCTOBER 12–JANUARY 19, 2015; MFA.ORG).



BEAN MACHINE

If you see a green 1965 Citroën van winding its way around New York and the Hamptons this fall, follow the smell of freshly ground coffee beans. The vintage vehicle is a harbinger of Ralph's Coffee, opening at the new Polo flagship store on Manhattan's Fifth Avenue. The all-American coffee shop will sell Ralph Lauren's private java blends as well as sandwiches, juices, and other treats (ralphlauren.com).

AT FIRST HAND

Housed in a sunny 19th-century building in London's tony Mayfair district, the New Craftsmen gathers furniture, textiles, and home accessories handmade throughout the British Isles. The shop's eclectic range of wares includes gilded-cork vessels by lacquer artisan Pedro da Costa Feigueiras, ceramic tiles painted with whimsical animal motifs by illustrator Laura Carlin, pleated-silver carafes by Scottish smith Grant McCaig, and pillows block-printed with folk motifs by Dorset hut-dweller Cameron Short, who works on a 1904 proofing press (thenewcraftsmen.com).






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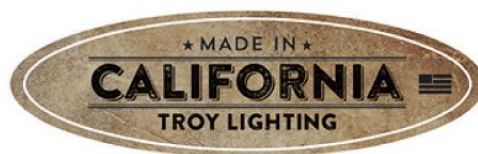
Ainsworth-Noah (Atlanta) | Webster & Company (Boston) | John Rosselli & Associates (Chicago) | George Cameron Nash (Dallas)
Ammon Hickson (Dania) | Shanahan Collection (Denver) | Hines & Company (District of Columbia) | George Cameron Nash (Houston)
Thomas Lavin at Blake House (Laguna Niguel) | Thomas Lavin (Los Angeles) | KDR Designer Showrooms (Minneapolis)
JW Showroom, INC. (Philadelphia) | De Sousa Hughes (San Francisco/Hawaii) | McNamara & Hirschman (Scottsdale) | Jennifer West (Seattle)

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SINCE 1963



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Serpent occasional
table with a top of
guinea-fowl feathers.



Chris and
Nicola Cox.

BREAKING THE MOLD

The British art of merging classicism and wit gets an update in the hands of Nicola and Chris Cox

"I think people are less afraid of the quirky now," says Nicola Cox of her penchant for incorporating body parts and biomorphic elements into the furniture she designs alongside her husband, Chris. Certainly, Cox London's work is idiosyncratic: Chandeliers sprout metal leaves, tabletops rest on what look like gnarled boughs, and the Caravaggio sconce takes the form of a gesturing hand modeled on paintings by the Baroque master. But at the same time, their designs are infused with a knowledge and understanding of traditional craftsmanship.

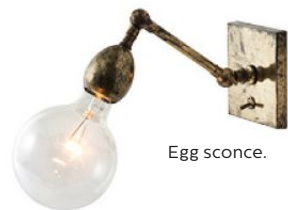
Expat New Zealander Nicola met Chris, scion of a long line of antiques dealers, when they both attended the Wimbledon School of Art in the 1990s. Their background in sculpture is reflected in their tastes and inspirations, which range from Louise Bourgeois all the way back to the Bronze Age. The spirit of the latter, for example, imbues their Serpent table ("I wanted it to look like something that might have been dug up at Pompeii," says Chris). But it is also appropriate, considering their material of choice

is indeed bronze, in an impressive array of patinas and finishes. At their north London foundry, the Coxes employ time-honored artisanal processes—including lost-wax casting, a method that largely fell out of favor in the 18th century—to create everything from a floor lamp that evokes ancient Egypt to an array of mirrors garlanded with hundreds of fine leaves, handmade in patinated tole or even in delicate crystal.

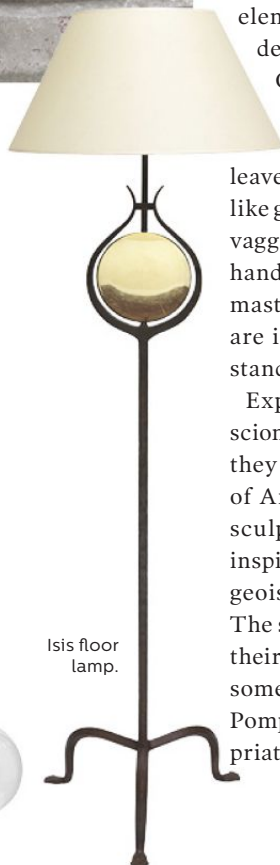
Cox London's collection is now exclusively distributed in the U.S. by the Los Angeles-based company Rose Tarlow Melrose House—an appropriate match, in that Tarlow herself is celebrated for a design aesthetic at once eccentric and steeped in tradition. "The DNA of the two brands is so similar, and Rose recognized this immediately," says Jobi Blachy, CEO of Rose Tarlow. "She views Cox London as the greatest find of her career." **STEPHEN PATIENCE**



Caravaggio
sconce.



Egg sconce.



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lamp.



Oval Oak
Leaf mirror.



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LOLOI



A room at the Baccarat Hotel in New York City.



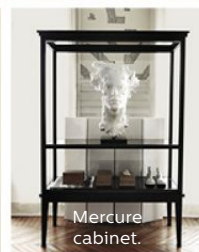
Songe pendant light, Térée dining table, and Dante chairs.



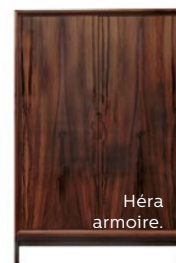
Eros light fixture, Egee dining table, Circee chairs, and Leto bench.



Dorothée Boissier and Patrick Gilles.



Mercure cabinet.



Héra armoire.



Arès folding screen.

PARIS MATCH

A husband-and-wife team brings a youthful flair to the French tradition of refined furnishings and interiors

Many design duos seemingly act as one, collaborating on projects from start to finish, taking joint credit, and claiming identical tastes. Not the Paris-based husband-and-wife team of Patrick Gilles and Dorothée Boissier, whose commissions have included restaurants for Hakkasan, shops for Moncler, and a London apartment for the late retail guru Joseph Ettedgui. Instead, Gilles and

Boissier attribute much of their success to their complementarity. “Dorothée is more fanciful and unbridled,” says Gilles. “I’m more rigorous and classical.” The resulting style merges elegance and order with whimsy. Colors tend to be subdued, unless Boissier decides to add a vivid splash.

Gilles is primarily responsible for the firm’s furniture collection, available on a made-to-order basis from the couple’s studio. Manufactured by French craftsmen, the pieces are largely based on timeless designs but are given a twist, such as the Louis XVI-style Dante chair with intertwined branches painted on the back, and a series of highly textured plaster lamps that recall Giacometti

sculptures. In Gilles’s office stands the rustic Achille cabinet of chestnut, which wouldn’t look out of place in a farmhouse—save for its refined brass base and pulls. “What we do is not contemporary design,” says Gilles. “It’s furniture in the finest French tradition.”

Hotel interiors are strictly Boissier’s domain. Her latest commission is the world’s first Baccarat Hotel, opening in December in midtown Manhattan. She promises a mix of French chic—such as deconstructed 18th-century-style wood paneling—with a pinch of pizzazz in the form of shimmering glass arches and a wall composed of hundreds of the French crystal firm’s iconic Harcourt glasses. For Boissier, it’s proven to be the project of a lifetime. “I can’t tell you how much energy I’ve put into it,” she says. “It’s just what I always dreamed of.” **BY IAN PHILLIPS**



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WHAT'S NEW TO THE TRADE—FABRICS, FURNISHINGS, AND FABULOUS FINDS

1 Part of **Fisher Weisman's** Casa Acanto collection, the Midas Grand Tier chandelier is composed of papier-mâché leaves suspended from a steel frame. The fixture is hand-made in Mexico, measures 48" dia. x 60" h., and is available in custom sizes and finishes. 415-567-6632; casaacanto.com. **2** **Edelman Leather** has partnered with Italian artist **Selvaggia Armani** to create a line of hand-painted leathers. Each hide is made to order in one of Armani's graphic patterns and a range of colors. 212-751-3339; edelmanleather.com. **3** Long-haired mohair lends a plush texture to **Mansour Modern's** geometric Valon rug. Shown in 9' x 12.25', it can also be ordered in custom sizes. 310-652-9999; mansourmodern.com. **4** Out for a Spin, a new line of

wallcoverings by **Phillip Jeffries**, features a motif inspired by henna body painting. The ink pattern is offered in 10 colors on a hemp, jute, or vinyl ground; Merlot on Putty Manila hemp, left, and White on Harbor Blue Bermuda hemp are shown. 973-575-5414; phillipjeffries.com. **5** The poised, angular Asti side table by **Sollos** has a laminated MDF top and comes in two sizes: 13.75" w. x 20" l. x 19.5" h., shown in copper, and 13.75" w. x 20" l. x 21.75" h., shown in painted steel. 011-55-49-3641-0014; sollos.ind.br. **6** Sporting a sleek brass support, the Square chair by **Downtown** is a fresh take on the cube seat. It measures 31" w. x 27" h. x 35" d. and is available in c.o.m.; custom sizes and finishes are offered. 310-652-7461; downtown20.net.

DESIGN KEVIN REILLY

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QUATTRO TABLE LAMP IN ALABASTER BY E.F. CHAPMAN

A red sofa is the central focus, adorned with several decorative pillows. One pillow features a traditional Chinese painting of figures and animals. Other pillows have red and white horizontal stripes or are solid purple. The background consists of heavy curtains with vertical stripes of red, purple, and gold. The scene is brightly lit, suggesting a window to the right.

MANUEL CANOVAS

Paris

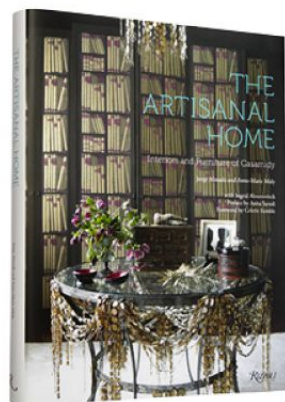
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BOUND TO PLEASE

From a laid-back California country house to a glamorous Paris hôtel particulier to a fanciful Mexican vacation estate, this season's best design books survey a world of style

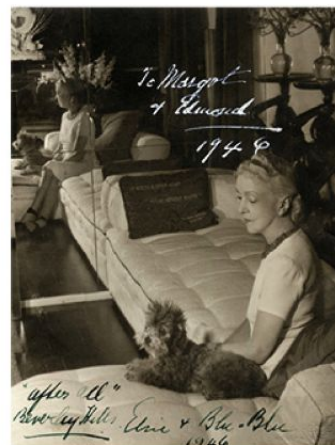
"I always want to get as far as possible from the white box," says Jean-Louis Deniot, the red-hot Parisian interior designer who cites maximalists Henri Samuel and Alberto Pinto as his inspirations. **JEAN-LOUIS DENIOT: INTERIORS** (Rizzoli, \$65) is a lushly photographed introduction to the decorator's sophisticated and layered blend of worlds old and new. The book highlights his amazing range, whether he is designing a soigné Chicago apartment that would not be out of place on Paris's Right Bank or restoring the 18th-century working farm he owns with his sister Virginie outside of Touraine, in France's Loire Valley.



Jorge Almada and Anne-Marie Midy's mix of the elegant and the handmade is showcased in **THE ARTISANAL HOME** (Rizzoli, \$55), which tells the story of their Casamidy furniture line and provides intimate looks at their homes in San Miguel de Allende, Mexico; Paris; Brussels; and the French Riviera.



In **ARTFULLY MODERN** (Monacelli, \$65), Richard Mishaan gives readers a guided tour of his art-filled interiors, from a Hamptons dining room that pays tribute to Yves Klein to his own ebullient country house, filled with gloriously colorful works by such artists as Niki de Saint Phalle and David Salle.



Early-20th-century decorator Elsie de Wolfe led America away from heavy Victoriana toward a lighter, softer aesthetic. **ELSIE DE WOLFE'S PARIS** (Abrams, \$50), by style historian Charlie Scheips, details her subsequent career as the center of French society life, overhauling the Villa Trianon at Versailles, left, and hosting the famous 1939 Circus Ball, which Scheips calls "the last great party before World War II."

EVERY PIECE COMES WITH A STORY



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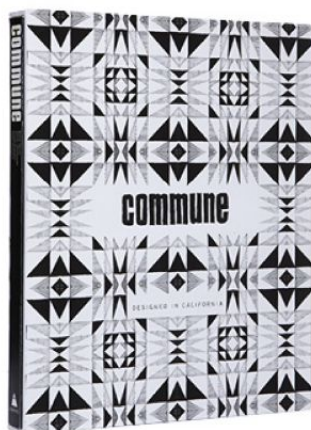
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CONNECTICUT: DWR STAMFORD | FLORIDA: DWR MIAMI | GEORGIA: SWITCH MODERN | ILLINOIS: DWR CHICAGO - TREE | MASSACHUSETTS: LEKKER HOME | NEW YORK: SUITE NY,
DWR NYC - 57TH & 3RD, DWR NYC - FLATIRON, DWR NYC - SOHO, HUNDRED MILE | NORTH CAROLINA: PALETTE & PARLOR | OREGON: HIVE MODERN | TEXAS: DWR HOUSTON, KUHLMINS
WASHINGTON: INFORM INTERIORS INC | WASHINGTON, DC: FURNITURE FROM SCANDINAVIA | WISCONSIN: CENTURY HOUSE INC.
CANADA DEALERS: CALGARY: KIT INTERIOR OBJECTS | TORONTO: HOLLACE CLUNY | VANCOUVER: INFORM INTERIORS | VICTORIA: GABRIEL ROSS



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The architect David Rockwell designs to dazzle, whether he's creating a restaurant, a playground, or the set of a musical such as *Legally Blonde*, left. **WHAT IF...?: THE ARCHITECTURE AND DESIGN OF DAVID ROCKWELL** (Metropolis, \$45) playfully reveals his outside-the-box thought process. The book is structured as a series of questions: "Where would Marie Antoinette sleep in 21st-century Paris?" (The W Paris Opéra hotel.) "What if the bellhop was a robot?" (It is at New York's Yotel.) Rockwell's ingenious designs provide the responses.



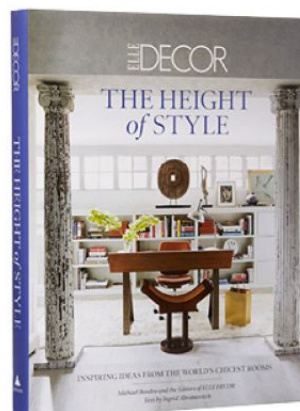
Since its founding a decade ago, the four-person team behind Commune has become the go-to purveyor of a particularly Californian style: laid-back yet precise, rustic but modern. **COMMUNE: DESIGNED IN CALIFORNIA** (Abrams, \$60) documents the group's homes; their hotel, shop, and restaurant interiors; and their collaborations with Heath Ceramics. The vibe may be relaxed, but that hasn't stopped the quartet from reimagining everything from tiles to table linens.



Markham Roberts began his interior design career in the office of the late Mark Hampton, where he learned, he says, "exactly how hard you have to work to get the job done right." **MARKHAM ROBERTS: DECORATING THE WAY I SEE IT** (Vendome, \$60) reveals the stunning results of the decorator's efforts. From his considered furniture plans to his careful employment of color and pattern, Roberts's rooms are always successful.



Robert Couturier's emotionally complicated French childhood sounds like a chapter from Proust. Surrounded by beautiful interiors, Couturier used decorating as his escape from Paris to New York. With lush photography of projects including Sir James Goldsmith's Mexican retreat and the designer's own estate in Kent, Connecticut, **ROBERT COUTURIER: DESIGNING PARADISES** (Rizzoli, \$60) illustrates how his chic interiors transcend period and style.



AND DON'T FORGET **ELLE DECOR: THE HEIGHT OF STYLE** (ABRAMS, \$45), WHICH COLLECTS MORE THAN 220 INTERIORS FROM OUR PAGES—THE CLASSICAL, THE ECLECTIC, AND THE HIGHLY PERSONAL.

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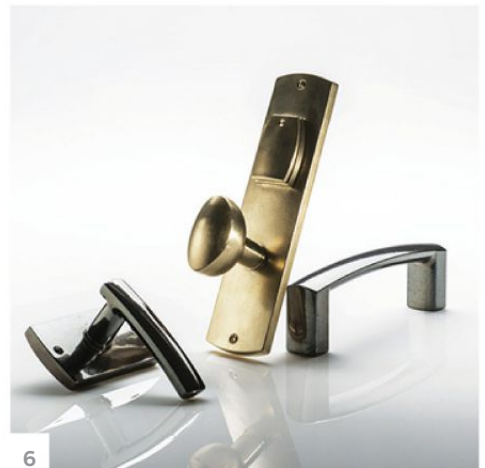
5



2



4



6

1. MOLteni: PASS-WORD Molteni & C presents Pass-Word, a versatile modular storage and home entertainment system, designed to accommodate all of the latest multimedia devices. The collection is displayed at its New York flagship store. For more information, call 212.673.7106 or visit molteni.it.

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3. JOHN POMP John Pomp Studios specializes in handcrafted furniture and lighting pieces with versatile customization options. All pieces are meticulously master-crafted by artisans in their Philadelphia studio. For more information, call 215.426.7667 or visit johnpomp.com.

4. KERRY JOYCE Kerry Joyce introduces the nature-inspired Botanicals collection, featuring fresh and dreamy watercolor washes on the finest, pure Belgian linen. Luxurious woven fabrics and hand-screened prints are interpreted with an artisanal approach, celebrating the natural beauty of materials, nuanced color palettes, and sophisticated textures. Explore the complete collection at kerryjoycetextiles.com.

5. WOLF Revel in fast, more versatile, and healthier cooking with Wolf's convection steam oven. The oven's unique technology senses the amount, size, and shape of the food and automatically adjusts all the details of cooking. For more information, visit wolfappliance.com.

6. ROCKY MOUNTAIN HARDWARE Rocky Mountain Hardware introduces the Convex Collection. The latest collection is cast of solid art-grade bronze and is available in a variety of functions and 10 finish options. For more information, call 888.552.9224 or visit rockymountainhardware.com.



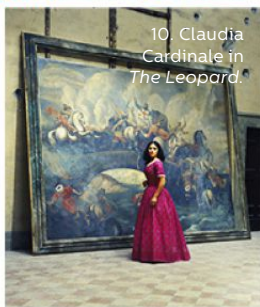
1. Abstract Painting (608-3), by Gerhard Richter, 1986.



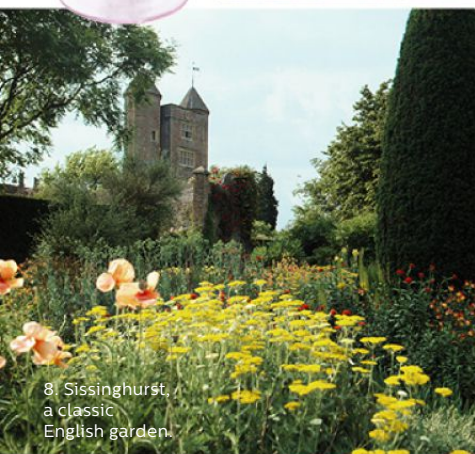
Dries Van Noten outside his Paris men's store.



11. Eton mess.



10. Claudia Cardinale in *The Leopard*.



8. Sissinghurst, a classic English garden.

DRIES VAN NOTEN

12 THINGS HE CAN'T LIVE WITHOUT

The recent Paris exhibition on Dries Van Noten—on view until November 2 and opening next February in Antwerp—gives a fascinating glimpse into the singular mind of the influential Belgian fashion designer. His refined weaves and painterly patterns are based on his wide-ranging interests, experiences, and even sensations—from the red in a Rothko to a butterfly's wings. An avid gardener, the designer retreats whenever possible to Ringenhof, his 60-acre 19th-century estate and garden outside of Antwerp. "It's a cliché," he says, "but your hands in the earth and the patience imposed by the passing of seasons is very grounding."



7. Russian breakfast tea.

BY INGRID ABRAMOVITCH



4. David Bowie.

1 / ARTISTS

Especially painters like Thierry De Cordier, Francis Bacon, Elizabeth Peyton, Gerhard Richter, Bronzino, and Michael Borremans. Their work inspires mine.

2 / IRIS APFEL

Her passion for fabrics and her eclectic taste are forever a revelation.

3 / HOMEMADE JAM

One of life's small wonders.

4 / ICONS

David Bowie, Jean Cocteau, Andy Warhol—their lives and personae are the foundations of their work.

5 / ANTWERP, BELGIUM

My home, a city I love.

6 / ANNE TERESA DE KEERSMAEKER

An early collaborator who provided my first foray into dressing dancers. I admire the brittle power of her work.

7 / RUSSIAN BREAKFAST TEA

My favorite is from Mariage Frères in Paris.

8 / ENGLISH COUNTRY GARDENS

Just the correct dose of pastoral imperfection and a true understanding of vista.

9 / RED BORDEAUX

A wine I enjoy, even if it is unfashionable today.

10 / CLASSIC MOVIES

Among my favorites: Visconti's *The Leopard*, Campion's *The Piano*, Kubrick's *A Clockwork Orange*, and Merchant Ivory's *Howard's End*.

11 / ETON MESS

This English dessert of strawberries, meringue, and cream is a perfect mess!

12 / PLANTIN-MORETUS MUSEUM

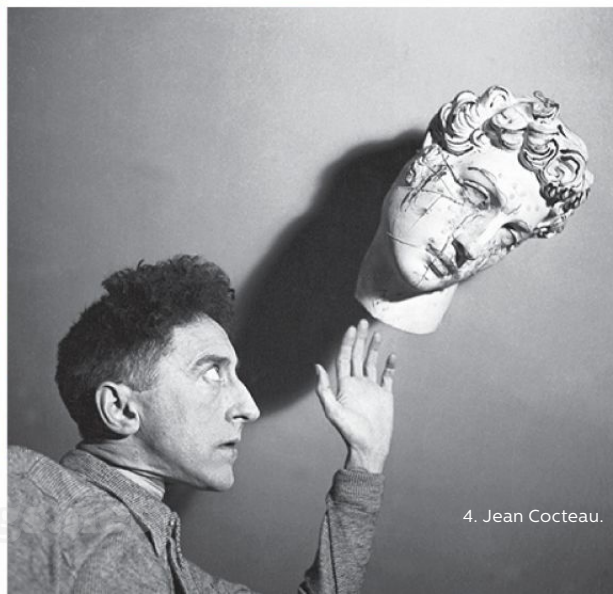
A former Antwerp printing plant from the Renaissance that never fails to fascinate.



2. Iris Apfel.



5. Antwerp, Belgium.



4. Jean Cocteau.

A woman with blonde hair and bangs, wearing a black sleeveless dress with silver sequins, is sitting at a kitchen sink. She is looking off to the side. The sink is stainless steel, and the faucet is a modern, curved, polished metal. Water is flowing from the faucet into the sink. In the background, there are wooden shelves with various kitchen items, and a brick wall is visible. The overall aesthetic is industrial chic.

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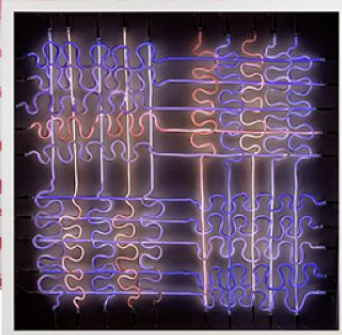
TREND ALERT

Trefle mirror*
by India Mahdavi;
ralphpucci.net.

Squiggle necklace by
David Forlano
and Steven Ford;
artfulhome.com.

Kerlan linen*
by Bernard Thorp;
starkfabric.com.

Vermiculation
at the Louvre



Entangled Light
neon work by
Mary Wallis and
Suzanne Tick;
marywallis.com.

VERMICELLI

From the walls of Renaissance palazzos to today's high-fashion runways, this entrancing squiggly motif is always ahead of the curve.

BY HANNAH MARTIN

Squiggle Blue rug by
Vivienne Westwood
for the Rug Company;
therugcompany.com.

Rope Embroidery clutch
by Stella McCartney;
stellamccartney.com.

Vogue fabric* by Pierre
Frey; pierrefrey.com.



Blue Coral dinner
plate by John Derian
for Astier de Villatte;
johnderian.com.



Crista top and
Bordeaux Parvis
pants by Dries Van
Noten from fall 2014;
driesvannoten.be



Oval Meander cocktail
table by Mattia Bonetti;
paulkasmingallery.com.



Bittersweet silk* by
Nina Campbell for
Osborne & Little;
osborneandlittle.com.



Sterling ID bangle
by Georg Jensen;
georgjensen.com.



Winding
Way linen*
by Suzanne
Rheinstein
for Lee Jofa;
leejofa.com.



Corallina linen* by Alessandra
Branca for Schumacher;
fschumacher.com.

Ribbons wallcovering* by
Innovations; innovationsusa.com.

*Available to the trade only. See Resources.



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FASHION FORWARD

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TEXT BY CATHERINE HONG · PHOTOGRAPHY BY BRIAN DOBEN
PRODUCED BY HANNAH MARTIN



Adam Selman surrounded by paintings for the covers of romance novels in the den of his Greenwich Village apartment. **OPPOSITE:** Details from Selman's wide-ranging collection. See Resources.

Adam Selman

It's one thing to buy a pricey sofa. It's another to drape it with fabrics printed with dollar signs and the pyramid from the back of the dollar bill—and then sew yourself a matching outfit. “I call it the money sofa!” quips Adam Selman, who designs a line of sexy sportswear and is most famous for being Rihanna’s costume designer. The pyramid fabric, he explains, was left over from a dress he made for the pop star’s last tour; the dollar-sign print was designed by comedienne Amy Sedaris, a longtime friend. The two women are Selman’s

muses, and their influence goes a long way toward explaining his downtown apartment’s kitschy, playful, and provocative vibe. Selman shares the home with his boyfriend, stylist Mel Ottenberg, but he has filled the den with his favorite objects, such as his collection of romance novel-cover art (a passion sparked by Sedaris) and an original Cindy Sherman photo, which the artist gave the designer when he did some handyman work for her years ago. “I approach decorating the same way I do fashion,” he says. “Anything goes.”



AH, TO BE YOUNG AND IN LOVE—WITH NEW YORK CITY. BART BOEHLERT ASKS CELEBRATED FASHION DESIGNERS ABOUT THEIR FIRST APARTMENTS

PETER SOM

My parents were both architects, and everything was very modern and beautiful when I was growing up. So with my first apartment, I was rebelling against my architect-geek parents and went full-on “country.” I had a seersucker-slipcovered sofa, wicker baskets, white and gauzy muslin curtains, and a vintage trunk I used as a coffee table. It was definitely rustic. I don’t think there was a trace of anything modern. Since then I have found my own balance in what I like, which is more of an eclectic mix.

STEPHEN BURROWS

After I graduated from the Fashion Institute of Technology, the first real apartment I settled into was on Seventh Street and Second Avenue. It was seven rooms—four of them bedrooms, so I had three roommates—and the whole thing was \$146 a month! It was all painted black except for the living room, which was white, and one roommate’s bedroom, which was painted with clouds. The living room was like a jungle, full of plants and palm trees and white orchids. We had leather and suede pillows and bedspreads thrown around, and lots of Rigaud candles. It was a big hang-out for our group. Everyone would come over at night and we’d get dressed up and go out.



Jennifer Fisher in the master bedroom of her Tribeca apartment. **BELOW:** Aspects of the designer's elegant world. See Resources.



Jennifer Fisher

If there's an object that best represents Jennifer Fisher's glamorous Tribeca apartment, it's not the glossy Marilyn Minter photograph, the cast-resin hands on the cocktail table, or the passel of colored pencils on Fisher's desk, which the designer uses to sketch out ideas for her edgy jewelry collection. It's the velvet cushions emblazoned with the letters K, S, D, and J; each initial is for a member of the household (husband Kevin, 9-year-old son Shane, 7-year-old daughter Drew, and herself). "I wanted our home to be sophisticated," says Fisher, who made her reputation designing personalized



jewelry stamped in the same Gothic font used on the pillows. "But above all, this is a family apartment." Therefore, keeping the kids in mind, interior designer Michelle Gerson created an "indestructible" cocktail table covered in a waterproof python-print vinyl. The animal-print rugs and Lucite furniture, meanwhile, inject a bit of energy and the all-important fun factor. "As my kids get older, I want our home to be a place where they'll want to hang out with their friends," says Fisher. "That way, I'll always know where they are." **STYLED BY ERIC NICHOLSON**

FIRST IMPRESSIONS

ANNA SUI

The first apartment you have, you make into your own playhouse. When I was a student at Parsons School of Design, I decorated mine to resemble a Guy Bourdin fashion photograph. Each room looked like it had been lacquered with glossy paint. There was no sunlight, because I painted over the windows to match the walls. The living room was all red, to mirror Matisse's *The Red Studio*. I painted the dressing room all black—the only colors were from my accessories and hats and clothes. The bed had black satin sheets and was draped in black chiffon. My friends came over after school and we had fun times. That apartment gave me my first ideas about decorating and how I wanted to live.

MICHAEL BASTIAN

My first apartment was a fifth-floor walk-up on Third Avenue. It was a railroad apartment and I had a roommate, but I could not have been happier because I was in New York City. My bedroom was so small it could barely hold a bed and a bookshelf, but when you're that age you don't spend much time at home. The night we moved in, I went downstairs to get something to eat and found, tucked into a pile of garbage on the street, a big, beautiful mirrored disco ball. It was a little gift from the city. I thought that was a good omen for my first night in New York. I still have that disco ball.



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Jordana Warmflash in the bedroom of her West Village apartment. **BELOW:** Bright colors infuse the designer's rooms. See Resources.



Jordana Warmflash



FIRST IMPRESSIONS

BETSEY JOHNSON

After staying at the Barbizon Hotel, which was a women's residence, I landed a one-bedroom apartment in a four-story walk-up on 12th Street between Fifth and Sixth Avenues for \$200 a month. It had a working fireplace, a chandelier, and a tiny kitchen. I was not supposed to do anything to the apartment, but I taped giant Gauguin posters to the walls and ceiling. The landlord found out and threw me out! After that I lived in lofts downtown where I could do what I wanted. I painted my rooms yellow and lime green, chartreuse and hot pink.

RALPH RUCCI

I lived in my first apartment for 24 years. It was a small studio in the East 70's off Park Avenue, and it cost less than \$400 a month. It was all white and had oak floors with silver stainless shades, gray carpet, a taupe sofa, and a Chinese birdcage as a light fixture over the dining table. It was very plain, with no artwork on the walls for many years. Everything was out of sight. It had a teeny kitchen, but I entertained and gave dinner parties. And I worked constantly, so it took 24 years to get out of there.

JILL STUART

My first apartment was a charming studio on the Upper East Side in the mid-1980s. I was so proud to have a space of my own. I don't remember how I found it, but I remember walking in for the first time and just falling in love instantly. It was a prewar building and the apartment had a lot of natural light and high ceilings. The neighborhood at that time was a lot of fun; most of my friends lived close by and people were always stopping in. I would throw parties. I lived in that neighborhood for almost 20 years after that first studio, and I have really fond memories from that time.

Jordana Warmflash's West Village apartment bursts with graphic prints and fearless shades of chartreuse and lemon yellow—perhaps not a surprise to anyone familiar with the designer's collection, Novis, which has become a red-carpet staple among young Hollywood stars since its launch two years ago. "I've always been drawn to bright colors, Pop Art, and midcentury furniture," says the Manhattan native. "I wanted a happy place to come home to that reflects my personal style." In the living room, a pair of vintage armchairs upholstered in dark-blue velvet provide the sole

calm counterpoint to a kaleidoscope of hues: a bright green sofa, a multicolor-stripe rug, powder-coated-metal trays in orange and yellow, and a Takashi Murakami lithograph. The apartment is only 500 square feet, but Warmflash makes the most of every inch: Her sunny bedroom is where you'll find her desk, inspiration boards, and all her clothes. Due to the lack of closet space, her wardrobe is neatly organized in an open Elfa system installed along one wall. "I actually love it," she says. "It's almost like a colorful piece of art."

STYLED BY ERIC NICHOLSON



Wes Gordon with his dog, Bird. **LEFT:** Details from his art-filled Tribeca apartment. See Resources.

Wes Gordon



On the weekends, Wes Gordon retreats to a Connecticut country house filled with antiques. But during the workweek, the designer craves an environment that's airy, light-filled, and clutter-free. "I like having a city home that feels almost like a hotel," he says. With the help of decorator John Barman, Gordon strategically integrated color into his white-walled Tribeca apartment: An avocado-green Dakota Jackson bench punctuates the foyer, while blood-orange vintage Boris Kroll fabric on the Milo Baughman chairs brightens the dining area. Oversize artworks (including a looming Laurie Simmons photograph in the bedroom) and low furniture (such as a custom sofa by Barman) accentuate the apartment's luxurious sense of space. Like Gordon's fashions, which have been worn by Michelle Obama and Lena Dunham, the result is polished without seeming forced. Says Gordon, "I think this is how the rooms would decorate themselves if they could." **STYLED BY ERIC NICHOLSON**



Darlene and Lizzy Okpo

For sisters Lizzy and Darlene Okpo, personal history is everything. Born in the Bronx to Nigerian immigrants, the designers create womenswear that's a free-spirited mashup of their cross-cultural heritage. They've made smock dresses printed with cartoons inspired by African-barbershop signs and chukka boots out of springbok hides. The very name of their line, William Okpo, is a tribute to their ever-dapper father, whom they credit with developing their eye. The apartment the siblings share in Brooklyn feels as quirkily personal as their clothing. Festooned with family photos, curios from their travels (like their collection of figurines of men on bikes, which they found on a recent trip to Zambia), and second-hand furniture, it's also a testament to the fact that decorating with style doesn't need to cost a fortune. "We love the thrill of the hunt," says Darlene, who takes pride in nailing bargains, whether at Housing Works, Ikea, or their favorite African market in Harlem. "Every object has a story." **STYLED BY ERIC NICHOLSON**



Lizzy, left, and Darlene Okpo at their shared home in Brooklyn's Bedford-Stuyvesant neighborhood. **ABOVE:** The sisters' collection of vivid African and American artworks, fabrics, and artifacts. See Resources.



FIRST IMPRESSIONS

ADAM LIPPES

I spent two months looking for my first apartment, which was a precursor to my lifelong obsession with real estate. I just had to find something that spoke to me. The apartment was on the top floor of a townhouse on 12th Street between Fifth and Sixth Avenues, back in the day when a new kid in town could afford the top floor of a townhouse. My mother came and helped me decorate. There were coffee and toffee colors, sisal everywhere, shabby-chic sofas, and a big stereo system. My parents gave me a lot of stuff, and my grandmother too, so it felt like home—a little slice of home in New York City.

JOSIE NATORI

After I graduated from Manhattanville College, I got a job on Wall Street and found a one-bedroom apartment in the Gramercy Park neighborhood. The first piece of furniture was a Steinway grand piano, because I am a pianist. My sofa was one of those L-shape things, and my guests could sleep there. I had an orange dining table and leather director's chairs that cost \$15. All of my cookware was bright orange. There was a pink shag carpet in the bedroom. I never had a dollhouse as a child, so my first apartment was like my playhouse. It was a time for me to play.

MATTHEW WILLIAMSON

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MATTHEW WILLIAMSON © at Osborne & Little Ltd.



FIRST IMPRESSIONS

RAG & BONE

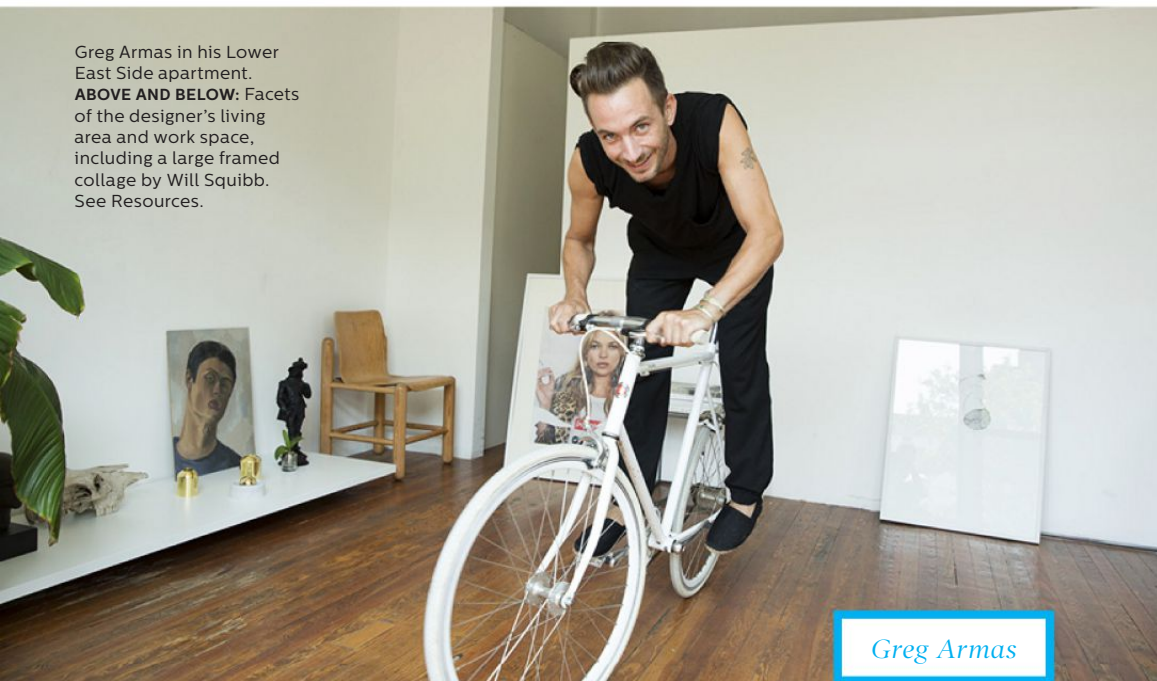
Marcus Wainwright

My first apartment was an open-plan loft in Brooklyn. I cycled into Brooklyn from Manhattan and just started knocking on doors of buildings I thought looked cool. It was decorated mostly with stuff my girlfriend—now wife—Glenna Neece and I found on the street. The only problem with it was that we didn't own it.

David Neville

When I first moved to New York from London, I moved in with my girlfriend, Gucci Westman, who is now my wife. It was a studio in a walk-up on King Street. It was cute but tiny—we had to sit on the bed to watch TV. We lived there for a couple of years. It was a fun time. We used to eat at Bar Pitti a lot. To be honest, it didn't really matter where I lived back then. I was just excited to be in New York.

Greg Armas in his Lower East Side apartment. **ABOVE AND BELOW:** Facets of the designer's living area and work space, including a large framed collage by Will Squibb. See Resources.



Greg Armas



"I would never want to make a dress that demands attention," says Assembly New York designer and owner Greg Armas. "I prefer a quiet authority." His in-house collection for both men and women is spare and devoid of embellishment but rich with luxurious details, such as fur-lined pockets. Similarly, his Lower East Side loft, an 850-square-foot apartment carved out of his design-studio space, has a subtle, dishabille charm that reveals itself with time. The building was originally a garment factory in the 1800s, and Armas loves the 14-foot ceilings, solid metal doors, and old pine floors, which he calls "beautifully marred from years of use." Drawing on his experience working in galleries, Armas regularly rotates art and objects, stacking and propping up what he wants to see from week to week. Many of the objects, like the camel saddle and the solid marble blocks, have the feel of spiritual talismans. "I don't like a room to be too obvious or literal," he says. "I like leaving space for curiosity and individual style."



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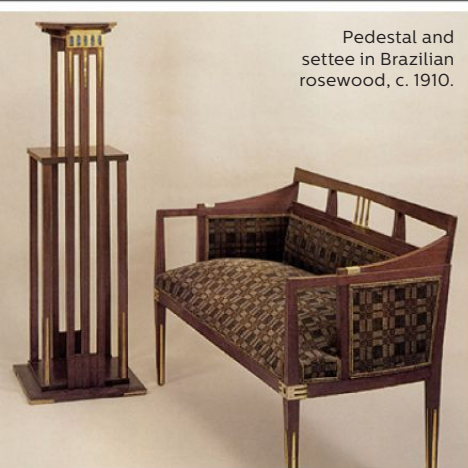
Cabinet of red narra wood, ash, copper, enamel, and glass, 1899.



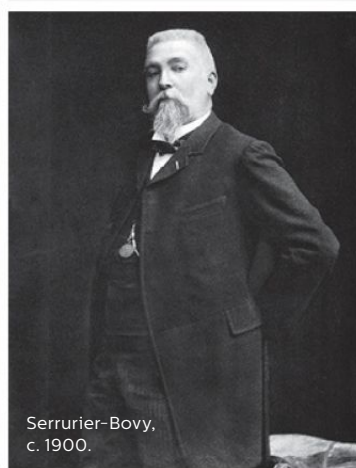
Brass chandelier, early 1900s.



Padouk armchair, c. 1904.



Pedestal and settee in Brazilian rosewood, c. 1910.



Serrurier-Bovy, c. 1900.



GUSTAVE SERRURIER-BOVY

The singular works of this Belgian designer led the way from the flourishes of Art Nouveau to the purity of the modern era.

BY TIM McKEOUGH

With its sinuous vine-like lines and botanically inspired forms, the large wood cabinet designed by Gustave Serrurier-Bovy in 1899 and now on display at New York's Metropolitan Museum of Art unmistakably bears

the hallmarks of Art Nouveau. But not all of the Belgian designer's furniture is so easily categorized. Over the course of a relatively short 16-year career, his aesthetic direction shifted dramatically, touching on everything from ruggedly handsome utilitarian furniture with exposed fasteners to elegant pieces that foreshadowed Art Deco.

"He was experimental," says Jane Adlin, an associate curator in the museum's department of modern and contemporary art. "He could do straight lines and curves. He could use glass, metal, and wood. He could do furniture as well as decorative pieces. He was a master of all trades."

What makes Serrurier-Bovy special is that "he developed a unique form vocabulary within the Art Nouveau movement," says Carina Villinger, head of the 20th-century decorative art and design department at Christie's auction house in New York. ▶



Mahogany settee, c. 1900s.

Iron and brass coatrack, 1905.





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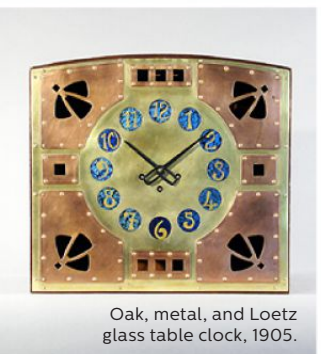
Crystal and brass vases, 1904.



Oak and metal table lamp, 1905.



Oak table, 1895.



Oak, metal, and Loetz glass table clock, 1905.



Brass and marble side table, 1907.



Stained-glass fireguard from the designer's villa, 1903.

"It's not defined by the French floral style. It is more geometric and has some similarities with the Wiener Werkstätte. There's no one else you can compare him to." His singularity has attracted fans such as architect Peter Marino, who used Serrurier-Bovy pieces to furnish a house in East Hampton, New York. "Everything is well designed, well proportioned, and distinct," Marino says.

Originally trained as an architect, Serrurier-Bovy was equally skilled as a businessman. In 1884, when he was 26, he opened his first enterprise, a large gift shop in Liège, Belgium, where he sold everything from Japanese artifacts to fabrics from Liberty of London. It was at this shop that he eventually began designing and making his own furniture, which became his primary focus a decade later when critics lavished praise on his creations following a series of exhibitions in Brussels and Paris.

Within 15 years, Serrurier-Bovy had established a Liège workshop that would employ some 100 people making furniture, lighting, and accessories. He also opened retail stores in Brussels, Paris, Nice, and the Hague that showcased complete residential rooms offering all the components necessary to create an of-the-moment home. At the same time, he took on a range of prestigious commissions, including private homes from Belgium to Argentina and, most notably, the Pavillon Bleu for the 1900 Universal Exposition in Paris (in collaboration with architect René Dulong). Housing a restaurant financed by the dining establishment Maxim's, the pavilion featured tall swooping exterior ribs and a lavish interior filled with curvaceous woodwork, plant-inspired metalwork, and stenciled decorative patterns. It offered a complete, enveloping vision of Art Nouveau style and firmly established Serrurier-Bovy as one of its key proponents.

However, the creatively restless architect never stopped searching for new ideas. Traveling extensively, Serrurier-Bovy was keenly aware of artistic trends flourishing in other European countries. Already deeply influenced by the English Arts and Crafts movement led by William Morris, he was impressed at the beginning of the 20th century by the restrained work of Scottish designer Charles Rennie Mackintosh and the Vienna Secession movement, which eventually gave birth to the Wiener Werkstätte. "He bought pieces from them and certainly took influence from them," says Yves

Macaux, a Belgian dealer who specializes in Serrurier-Bovy and Secessionist designers. "His pieces form a link between Art Nouveau and the extremely modern work that happened later in Vienna."

"We must avoid being dazzled by the pernicious and dissipating attraction of luxury," Serrurier-Bovy wrote in the early 1900s, perhaps deciding that some of his earlier creations appeared too opulent. "We must compel ourselves to remain simple and sincere." Delivering on those remarks, in 1905 he turned his attention to designing attractive, functional furniture that was intended to be affordable for the working class. The result was the Silex collection, a line of wood furnishings made from simple components with straightforward joints and exposed screws that homeowners could assemble themselves; to finish rooms, he even provided suggestions for do-it-yourself curtains and wall stenciling.

In the years that followed, the furniture he created for his moneyed customers increasingly featured straight lines and square corners, in many cases set off with inlaid wood patterns, Loetz glass, or colored enamel accents. Armchairs formed from wood slats are shaped like cubes; vases and lamps have bases made from flat, straight strips of brass with square perforations; and cabinets are largely devoid of the expressive curves he had created a decade earlier.

Serrurier-Bovy died suddenly of a blood clot in 1910, leaving historians to wonder what he might have done next. "He was never a slave to any fashion," says Julia Kessler, co-owner of Casa d'Arte Miler, a gallery in Capolago, Switzerland, primarily dedicated to the architect's work. "He didn't create for the moment, but for the future." ■

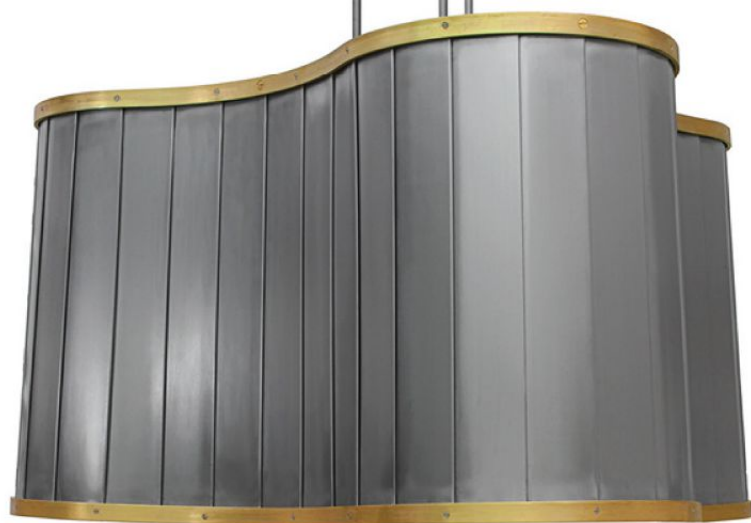
WHERE TO FIND IT

"Serrurier-Bovy's pieces are more modern than typical French Art Nouveau, which makes them quite collectible," says Carina Villinger of Christie's. Unfortunately, she adds, "his pieces are very rare." *Serrurier Liege* is burned into some of his wood pieces; others have paper or copper labels.

- 1stdibs.com
- Casa d'Arte Miler, Capolago, Switzerland, 011-41-9-1994-7192, miler.ch
- Yves Macaux, Brussels, 011-32-2502-3116, secessions.com

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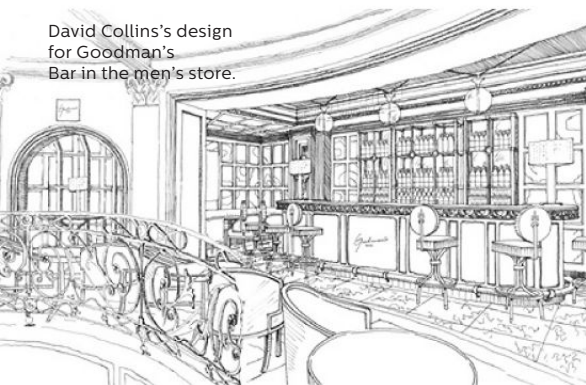
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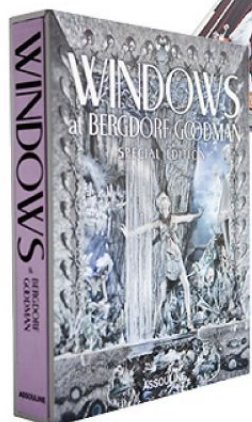
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David Collins's design for Goodman's Bar in the men's store.



A floor of the redesigned men's store.



A compendium of Bergdorf Goodman's window designs.



FARGO ON FASHION BY DESIGN

Linda Fargo calls Bergdorf Goodman her “alter ego.” Perhaps that is why, after 112 years on Fifth Avenue, the Manhattan department store remains the last word in chic. With her impeccable style and unlimited imagination, Fargo is a fashion-world legend. She is renowned for her cutting-edge taste and oversight of the store’s fantastical window displays. With a passion for art and 20th-century furniture, Fargo also directs the interior design of Bergdorf’s women’s and men’s Fifth Avenue flagships. The resulting spaces—such as the eye-catching women’s shoe department, with its Eileen Gray sofa, mod furnishings, and cinnabar-and-goldenrod palette—only add to the store’s mystique. “We’ve had calls from people who wanted us to come and decorate their homes,” she says. “We can’t, but I do take it as a compliment.” **INGRID ABRAMOVITCH**

SETTING THE TONE

• I don’t think about extravagance; I think about what is beautiful. I love sumptuous materials. Bergdorf’s should be the pinnacle of luxury shopping, but the spirit of the store has to feel inviting. This is comfortable luxury.

• The women’s store building sends a lot of messages. It looks like a mansion sitting at the heart of New York. We set the tone with our windows. It’s like looking into someone’s eyes—the windows convey the many sides of our personality. Playful, dramatic, elegant, organic, surrealist—there is almost no descriptive we haven’t toyed with.

RETAIL REVERIE

• When I moved to New York in the 1980s, I dreamed about working at Bergdorf Goodman. In 1996 I submitted a job proposal where I superimposed an image of my head on a Bergdorf’s ad showing a girl with her hands on the glass of the shop’s window. My note said, “Hopefully I’ll soon be on the inside looking out.”

• I come from a visual background, and I approach everything through that prism. I started out here as the window director and then was asked to bring that theatricality inside the store.

DESIGN RISKS

• I’m proud of the fact that all of the store design is done in-house. We average 45 renovations of our retail spaces per year—from a complete gut and redo of an 18,000-square-foot floor to a new jewel-box men’s shop for Goyard.

• We’re about to embark on one of our most significant renovations ever—we’re redoing the main floor of the women’s store.

When the space was designed in 2000, jewelry was more important, but in the last 10 years, sectors like handbags and leather goods have grown exponentially. The only way I can accommodate that is through dramatic renovation work. I do have

a lot of trepidation: It’s a Beaux Arts space that is a touchstone for what Bergdorf’s represents. I need to be made a little nervous about design—it means that I’m taking a risk.

• I’m letting one secret out of the bag: For the first time, the main floor will not be off-white, which is a color we have used for a long time because it’s soft and makes your skin look good. Right now I’m thinking pearl gray.

ECLECTIC STYLE

• Sometimes I feel like I’m walking out of a 1950s movie—I live in an old Rosario Candela building, and I work at Bergdorf Goodman. I spend my free time shopping for furniture and at art galleries, but there is only so much you can fit into your home. I’ve made the store my other home.

• For our men’s shoe library, which has a 1950s Italian feeling, I got a 1960s needlepoint mural of a huntsman from Wyeth, as well as a great Fornasetti screen. In the women’s shoe salon, I had Milo Baughman chrome chairs replated in bronze and a fabulous 1970s bubble table painted in cinnabar.

TREND SPOTTING

• We love our big partner brands, like Chanel, Dior, and Céline, but it’s also great to meet designers who are small, like Dion Lee and Anthony Vaccarello. Right now I’m excited about ex-Fendi designer Marco de Vincenzo’s fall 2014 collection. We saw his runway show earlier this year in Italy—it was innovative, refined, intricate, and modern. Normally we wait a few more seasons to see a designer’s arc, but in this case we ran backstage and negotiated to get the collection for this fall.

• Whereas many department stores have more than 30 branches, we have just one store in an incredibly unique location. I’m not going to say we never think about expanding. I’ve fantasized about Paris.

• Fashion and retail are not static. I’ve been in this business since the early 1980s. I’ve been frustrated and harried, but never bored.

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Nate Berkus, the artistic advisor to the LG Studio Collection, shares organizational tips and tricks that save time and make life easier—plus a lot more fun!

✓ Decant Your Produce and Dairy

Organization and aesthetics go hand in hand. Display your eggs, fruit, and vegetables in pretty bowls or trays...it's the little touches that make a big impact.

✓ Position Like Things Together

Store your pots close to the stove, arrange cutting boards and knives next to each other, and keep all of your baking ingredients in one area to spice up your pantry!

✓ Create a Command Center

A vintage rolling bar cart is a beautiful way to display and access the essentials. Use attractive storage bins to consolidate your magazines, recipes, and more.

✓ Establish a Place for Everything

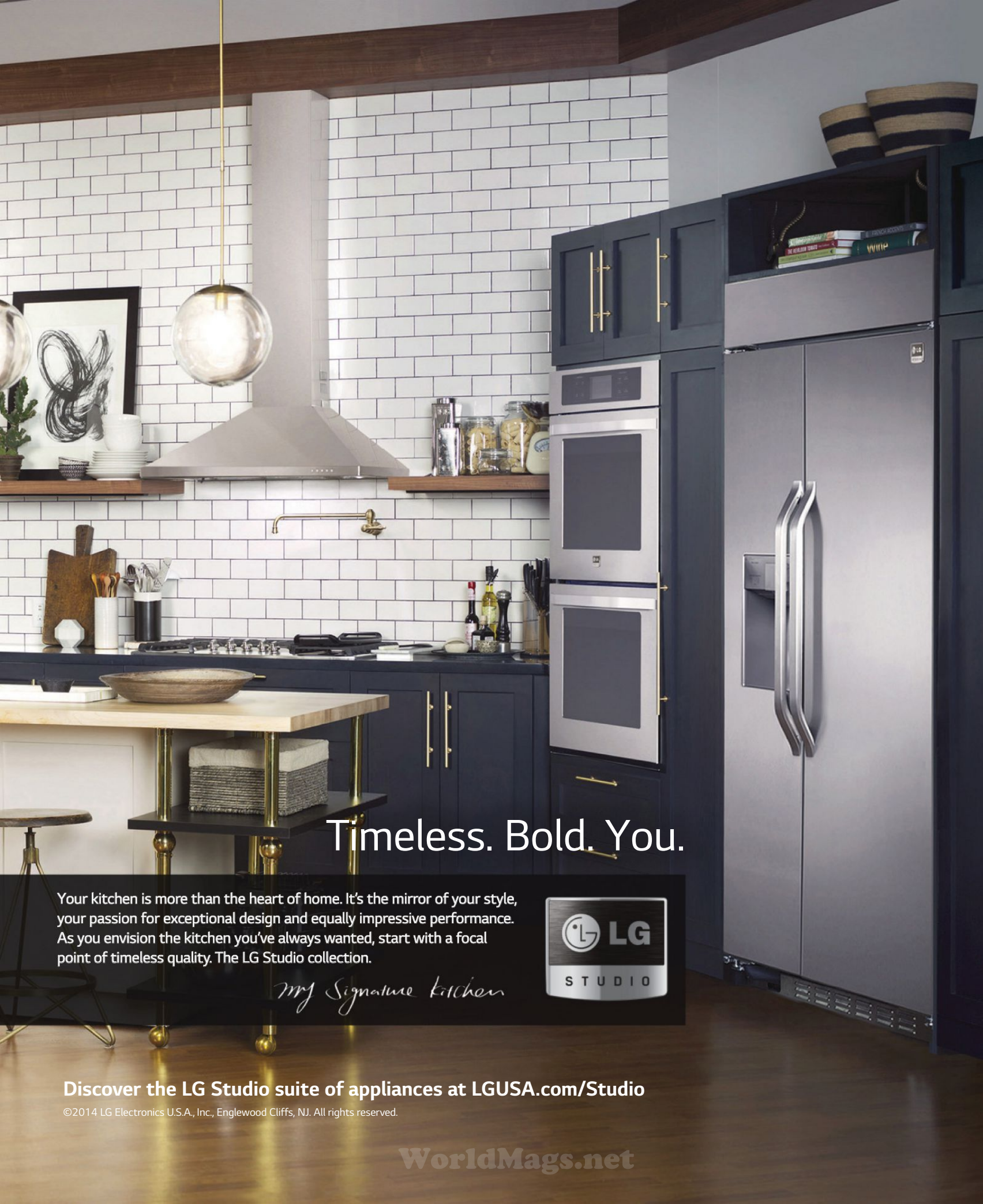
Utilize trays, bowls, and baskets to hold everyday items like keys, loose change, sunglasses, and the daily mail. Your grandmother's old bowl makes a convenient piggy bank!

✓ Display a To-Do List

Hang a roll of butcher paper on the wall with the help of a simple drapery rod. Use a bold marker to jot down grocery items, important dates, dog-walker scheduling, and errands—a chic way to keep everyone on track!

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GIMME SHELTER

You can always rely upon a canopy bed to turn an ordinary room into a sumptuous refuge

In a young girl's bedroom in a Tampa, Florida, home designed by Nate Berkus, a steel canopy bed by Niermann Weeks takes center stage. The canopy is draped in a Perennials fabric, and the bedding is by Leontine Linens; silk panels by de Gournay adorn the walls, and the chandelier is 1960s Italian. ▷

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Steven Gambrel for
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1. At architect Gil Schafer's Greek Revival-style weekend home in Dutchess County, New York, decorator Miles Redd draped a guest-room bed in a Robert Kime cotton-muslin canopy. 2. For his Houston home, J. Randall Powers created a refined guest bedroom that includes a bed by Ironies with a streamlined wood canopy and a headboard and footboard upholstered in leather; the Parsons-style bedside tables are by West Elm,

the gilded lamps are by Charles Fradin, and the artworks are by Kyle Young. 3. A canvas-tented camp bed, situated on an open mezzanine in Simon Upton's light-filled London apartment, reflects the photographer's far-flung travels, with African mud-cloth pillows and antique posts carved in India; a zebra-skin rug from South Africa covers the limed-ash floor, and the suzani was purchased at the city's Portobello Market. ▷



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4. A chrysanthemum-print cotton by Dek Tillet is used for the bed hangings and curtains in a London master bedroom designed by Jeffrey Bilhuber; a 1960s Italian starburst mirror hangs above a 19th-century japanned chest. 5. At a Malibu, California, beach house designed by Michael S. Smith, the master bedroom features a German-silver four-poster bed by John Robshaw Textiles, which is flanked by lacquer chests from Japan; the embroidered canopy is by Ankasa, and the swing-arm reading lamps are by Visual Comfort. 6. A grand canopy bed designed by architect Michele Bonan emphasizes the high ceilings of a bedroom in an apartment in a historic palazzo in Florence; the bed hangings are in a Dedar fabric, and the sofa and ottoman are custom designs. 7. In the compact guest bedroom of the London townhouse she shares with her family, hotelier and designer Kit Kemp used a black-and-white Brunschwig & Fils toile de Jouy for the walls, canopy, pillows, and bedding; the artwork is by Dick Bixby, and the faux-shagreen table is Kemp's own design. ■



CLOCKWISE FROM TOP: SIMON UPTON; GIORGIO BARONI; SIMON UPTON (2)

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More visible than ever, they're elevating the style of kitchens, patios, and beyond. Designers Kara Mann and Grant K. Gibson raise a toast to the best

“Many homes now have open-plan rooms for cooking and entertaining, with varying counter heights,” says designer Grant K. Gibson. “Barstool seats are generally 30 inches high, six inches taller than standard stools, so they fit right into these new schemes.”

“They’re great outdoors, too,” adds Gibson, “on a patio, or around a pool.” And, of course, in the 21st-century version of the rumpus room. ▶

The San Francisco-based decorator and blogger sprang onto the scene when his own apartment drew design-world raves. In addition to residences, he is creating interiors for two vineyards. grantkgibson.com

TEXT BY MEEGHAN TRUELOVE / PHOTOGRAPHY BY CHRISTOPHER CHURCHILL / PRODUCED BY ORLI BEN-DOR

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1 / PUERTO STOOL BY INNIT

GG: This is surprisingly comfortable—the vinyl cords support you nicely. Plus, it's versatile. The seat comes in lots of colors, and you can get the steel frame in black.
KM: Yes, it's a fun one! I love that it works equally well indoors and out. It transports me to sunny Miami and makes me want to be sipping a yummy drink.
 25" w. x 20" d. x 45" h.; \$475; propertyfurniture.com



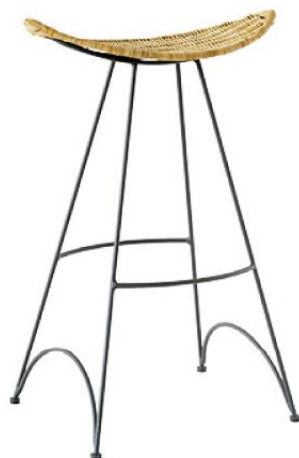
2 / HAMPTON BARSTOOL BY BUNGALOW 5

KM: This stool could hold its own in a large room. It's got presence. And there's a heft to it—it's not going to blow away.
GG: Seeing that lattice back as you're coming into a space would have a big impact.
KM: Yes, that pattern creates a strong visual moment.
 And the limed oak is gorgeous.
GG: To amp things up, you could switch out the linen seat cover for a more vibrant fabric.
 17" w. x 21" d. x 46" h.; \$689; bungalow5.com



3 / VIG BARSTOOL BY BOCONCEPT

GG: Three legs instead of the usual four—that's a nice detail. I love the black lacquer against the walnut veneer, with just a hint of metal at the footrest.
 At this price, it's a steal.
KM: There's lots going on here—the lacquer is so sumptuous it almost looks like leather. I like a simple barstool that doesn't necessarily take over a space, and this one fits the bill.
 17" dia. x 30.5" h.; \$199; boconcept.us



4 / STOOL BY TOM DIXON FOR CAPPELLINI

GG: What a seat shape! It's totally unexpected. And it's repeated in the curves at the bottom of the frame. Wicker always brings an organic, textural element to a room.
KM: Very beautiful. This one is extremely comfortable to sit on, too. It's easy to get in and out of, because you can support yourself on those uplifted edges. That's not always true of a barstool.
 22.5" w. x 15" d. x 32" h.; \$965; cappellini.it



5 / ATLANTIC BARSTOOL BY O&G STUDIO

KM: I like the fact that this comes in a range of colored stains as well as paint colors—a stain lets the grain of the wood show through. The adjustable seat back is fabulous.
GG: I agree—the seat back is engineered in such a way that not only does it tilt back and forth, but a knob allows you to lower or raise it for the perfect fit. And the little detail on the foot rail is great. I'll take one!
 18" w. x 21" d. x 42" h.; \$720; oandgstudio.com

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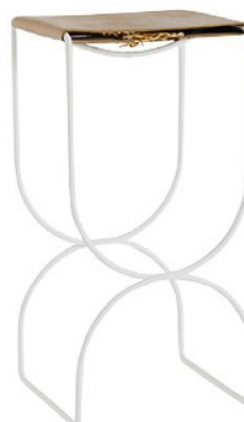
6 / BRIDE'S VEIL BARSTOOL BY PHASE DESIGN

KM: This is one of my favorites—I've used it in lots of projects. The upholstery is c.o.m., so you can juxtapose different fabrics against the smoked-brass finish.
GG: The finish isn't too shiny, which I like. It feels very solid and it's lovely how those vertical lines continue all the way up the back. This is intriguing from every angle.
 21" w. x 20.5" d. x 37" h.; \$1,450; phasedesignonline.com



7 / ORIGINALS BARSTOOL BY ERCOL

GG: The two double foot rails are such a simple but specific design detail, and really attractive. The green paint just pops. This would look good in a kitchen with some marble.
KM: Very simple, almost Shaker style. At first I was hesitant about the color, but it's grown on me. It's strangely neutral and could go pretty much anywhere you would want or need a stool. Plus, the price is great.
 15" w. x 14" d. x 27" h.; \$360; aplusrstore.com



8 / POMPEII BARSTOOL BY TEN10

KM: There's something feminine about this shape, the petite metal frame with those gorgeous curves. I love the contrast with the rugged natural-leather seat. Did you see the wonderful stitching on the seat bottom?
GG: Yes, that's a nice surprise. The seat's caramel color works so well against the white frame. I'd use this in the sleek kitchen of a downtown loft.
 13" w. x 15" d. x 30.5" h.; \$650; totokaelo.com



9 / DALFRED BARSTOOL BY IKEA

KM: This stool makes me think of an artist's studio. It feels a little industrial, too. And because the seat height adjusts, you could use this in so many different places. Hey, for \$40, why not?
GG: I would *never* think this was from Ikea. The metal of the footrest and the seat's spool make it feel very sturdy. This has got to be the best barstool ever for 40 bucks.
 14.5" w. x 19.5" d. x 25–29" h.; \$40; ikea-usa.com



10 / PARK PLACE BARSTOOL BY YABU PUSHELBERG FOR AVENUE ROAD

GG: You don't see this rose-copper finish often—it warms up the black-leather upholstery details. The little curves at the corners are beautiful. This is architecturally stunning.
KM: Architectural, yet still pretty. It's a great scale—it's weighty, which is important, but also nice and slim. It's sexy even though it's so structured.
 19" w. x 17" d. x 41" h.; \$4,690; avenue-road.com

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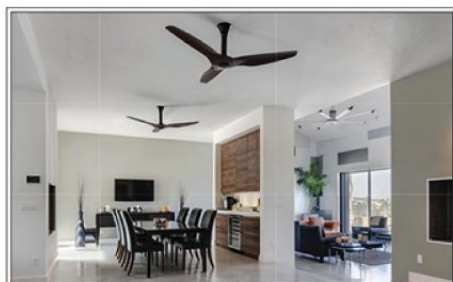
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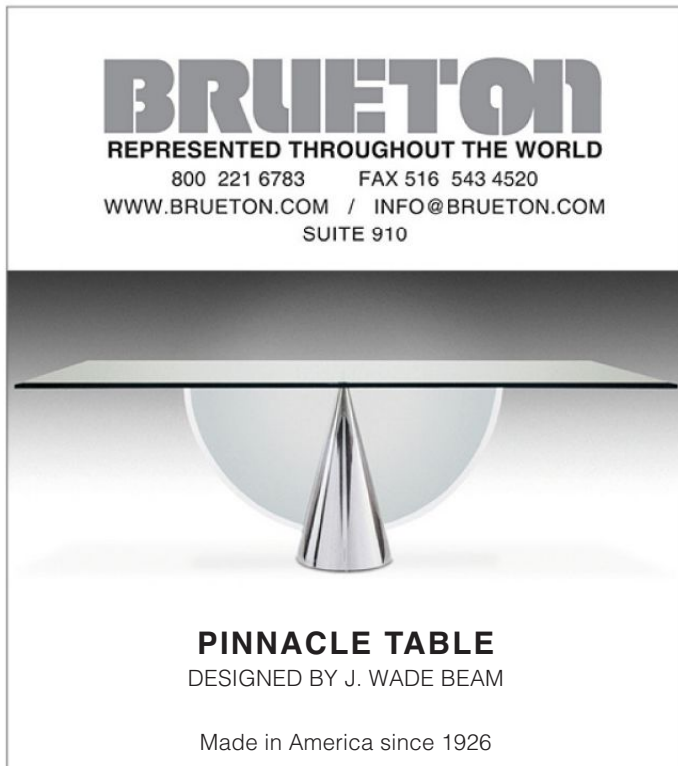
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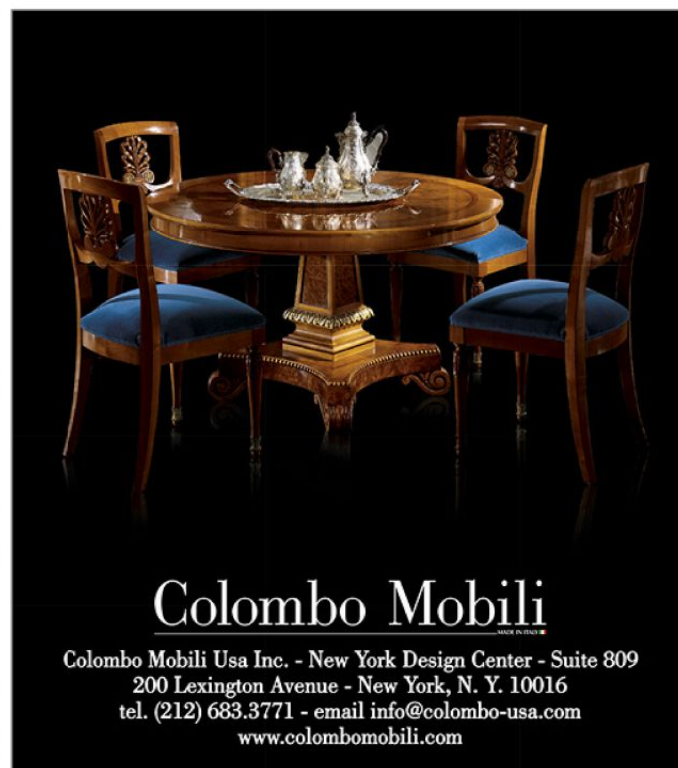
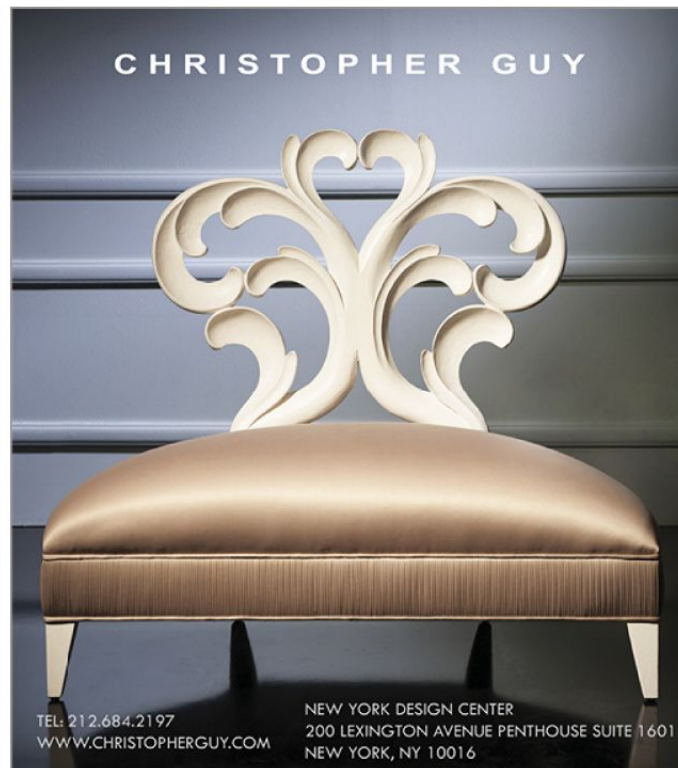
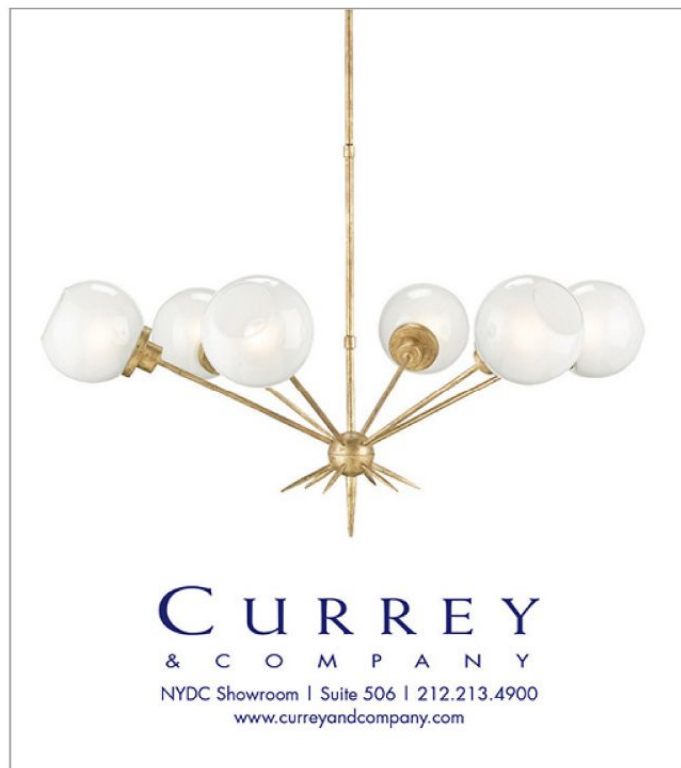
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Untitled (12-Tumbler
Vertical Whatnot), 2013.

GEORGE STOLL

In the hands of this Los Angeles–based artist, everyday household goods are imbued with poetic resonance and sly charm.

BY JULIE L. BELCOVE

George Stoll's childhood in suburban Baltimore comprised Kool-Aid-colored Tupperware, paper towels edged with pretty designs, and potluck Thanksgiving dinners. "It was the 1950s and '60s; I grew up with casseroles," he says from his Los Angeles studio, noting with delight that he just bought a box of Bisquick and plans to bake biscuits.

Such peculiarly 20th-century-American touchstones have sneaked into Stoll's quirky artworks, which survey the domestic landscape with playfulness and poignancy. "I'm making something that unlocks a kind of memory," Stoll says, adding that in the case of his ubiquitous, borderline-nostalgic subject matter, that memory is both individual and collective.

The ninth of 10 children, Stoll left home at 19 for New York City, which he compares to running away to join the circus. He briefly studied fashion design—"I spent a year making a down coat," he remembers—and then became a prop master and set designer for schlocky movies. In 1988 he moved to Los Angeles, but with a writers' strike in progress, he had too much time to think. "Half my friends were dead from AIDS," he says. "For some reason, I didn't die. I did a lot of soul-searching. I realized I was probably supposed to be an artist. I was just putting it off."

His first serious effort, begun in 1989 when he was in his mid-30s, was a group of realist drawings: 12 diptychs, each comprising one close-up of plywood, with its grains and whorls, and one page from a newspaper, such as the stock tables. "I was sophisticated—I wasn't scribbling," Stoll says. "They were straightforward, but they changed the purpose of the objects and turned them into pure visual experiences." Next came a series of life-size acrylic paintings of sheets of decorative paper towels, followed by portraits of fast-food wrappers. "You don't see these things because they're always in a wad or wrapped around other things," he notes.

While shopping one day, he happened upon three pieces of vintage Tupperware, which he brought back to his studio. Struggling to cast them in beeswax, he called the Hollywood Wax Museum, a tourist spot with kitschy celebrity replicas. The head designer ➤

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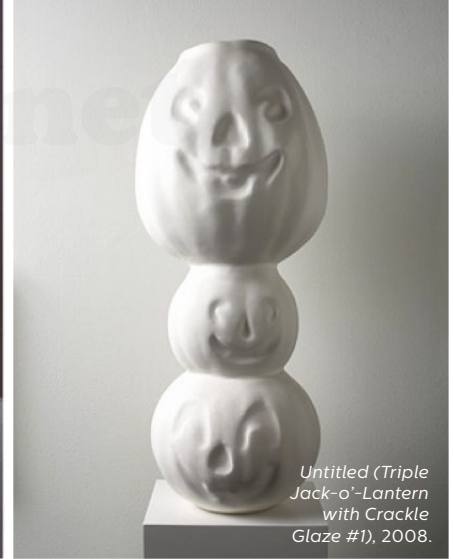
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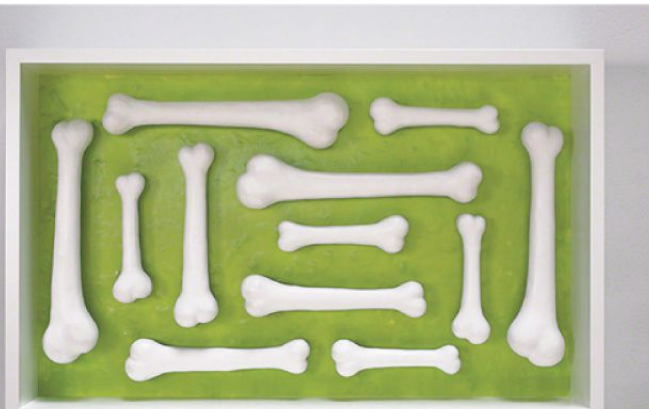
Untitled (Wall-Mounted
Scott, Green Pudding), 1997.



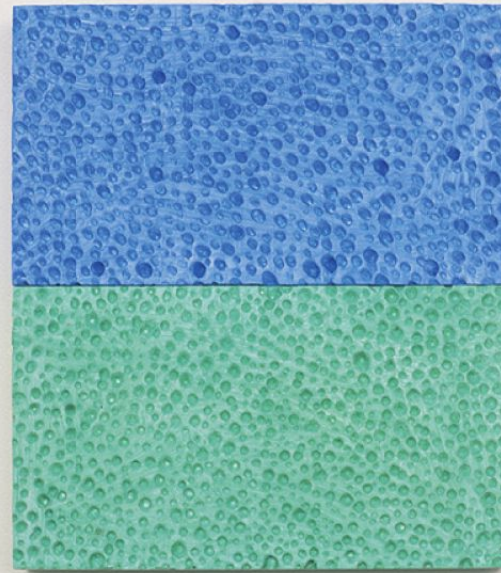
Untitled (Tupperware:
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view more of the
artist's work

shared his formula, which did the trick. Stoll went on to mine thrift stores for Tupperware, replicating the cheery hues and geometric shapes in installations featuring scores of tumblers and containers. "It's the American palette of the postwar years," he says. The *Tupperware* series landed Stoll his first solo shows, in 1994 and 1995, in L.A. and New York. The work sold out. "I knew it was loaded," Stoll admits.

As he had once turned his keen eye on dressing a movie set with authenticity, he was now casting his gaze on the most banal objects in our everyday environment. "Being dumb was a virtue," Stoll says. He spent two years making nothing but sculptures of toilet paper rolls, crafting them from materials like brass and pine.

The filmmaker and art collector John Waters has known Stoll since their early years in Baltimore (Stoll's sister Mink Stole is a regular in Waters's movies). Waters owns a substantial trove of Stoll's work, including a roll of silk chiffon toilet paper—which he installed on his living room wall and allows to puddle on the floor—a silk skeleton Halloween costume, and a paper towel drawing. Waters calls the work "elegant" and says its power lies in its ability to transform. "It celebrates things that are unremarkable in a house," says Waters.

"George makes them remarkable. That's what an artist is supposed to do. Every time I use a paper towel, it's a richer experience."

Lately Stoll has been sculpting Christmas lights and plaster bones, a nod to the catacombs in Rome, where he spent two years as a recipient of the prestigious Rome Prize. "What the saints are to Rome, movie stars are here," he says of L.A. "The veneration is so similar. I get it—I'd love to have James Dean's finger." ■



Untitled (Springfield,
Two Rolls), 1995.

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Henrybuilt's Opencase modular storage system consists of a variety of sleek components that fasten via metal rods to wall panels made of wood, aluminum, or other materials. An arrangement of stainless steel knob hooks, a wood desk, and steel bins, shown attached to two laminate panels, costs \$6,300. Shoe shelves, wood storage boxes, picture rails, wine racks, and other elements make the system adaptable to any kind of room, and it can be easily moved and changed.

212-966-5797; henrybuilt.com

TEXT BY KATHRYN GIVEN
PRODUCED BY SAMANTHA EMMERLING



HIGH GLOSS

The hexagonal tiles in English ceramic designer Boris Aldridge's Elements collection for Clé are fashioned from recycled glass and clay and feature a hand-applied glaze. Available in a range of colors, they measure 4.5" l. x 4" w. each and cost from \$210 for a set of 10. 415-887-9011; cletile.com



ALL FIRED UP

The hand-carved Cosmopolitan mantel, part of Bunny Williams's new line for Chesney's, was inspired by an antique discovered by the designer. Made of honed Carrara marble, it measures 65" w. x 48.5" h. x 9" d. and costs \$9,240. The collection includes two other mantels. 646-840-0609; chesneys.com



SLICE OF LIFE

Culinary website Food52 has teamed with R. Murphy Knives to create the Everyday steak knife. Modeled after a traditional hunting knife, the 10" l. utensils have high-carbon steel blades and walnut handles. A set of four costs \$145 and comes in a handmade box of solid maple. 212-239-5252; food52.com



GLOWING REVIEW

Inma Bermúdez's FollowMe lantern for Marset is portable and rechargeable, making it perfect for indoor and outdoor use. The LED lantern is equipped with a dimmer, a built-in battery, and a USB port for charging. Measuring 19" h. x 4.5" dia., it is made of polycarbonate and plywood and costs \$245. 646-727-4250; marsetusa.com

BLACK MAGIC

Jenn-Air has applied its new Obsidian interior to three refrigerators. The deep charcoal color is enhanced by LED lighting and creates an enticing backdrop for food. The Built-In French Door model, shown, has a stainless steel exterior, measures 42" w. x 83" h. x 27" d., and costs \$8,500. All three refrigerators can also be fitted with custom door panels to match kitchen cabinetry. 800-536-6247; jennair.com





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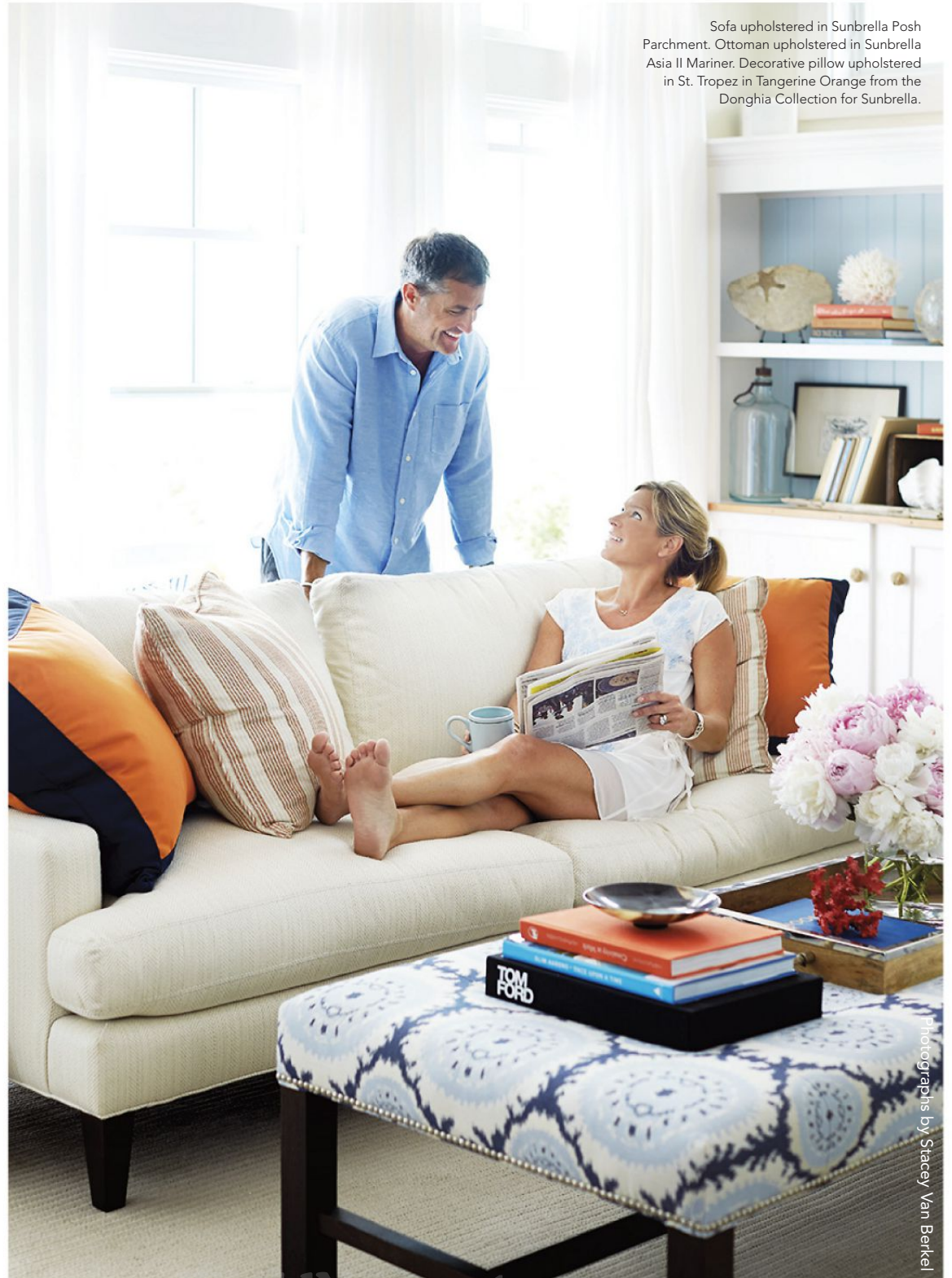
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Coastal Refresh

A classic Rhode Island beach house gets a sophisticated makeover with help from Sunbrella® fabrics.

Interior design by Kate Jackson.

When Greg and Stacie Hall's beach home in Narragansett, Rhode Island burned to the ground, they did what any lovers of the New England coast would do—they rebuilt. The Hall family and their home on the coast is the subject of Part III of Perspective New England, a design journey exploring the versatility of Sunbrella fabrics for every aspect of life. The web-based video series follows the family as they redesign their beach house into the home of their dreams. To help, the family brought in designer Kate Jackson, a native of Rhode Island, to create a coastal chic design that is as sophisticated as it is durable.



Sofa upholstered in Sunbrella Posh Parchment. Ottoman upholstered in Sunbrella Asia II Mariner. Decorative pillow upholstered in St. Tropez in Tangerine Orange from the Donghia Collection for Sunbrella.

COASTAL CHIC, NOT KITSCH

Just because a home is on the beach doesn't mean the interior design has to be built around typical beach house motifs. Jackson infused the interior of the home with decorative elements that hint at coastal décor without being kitschy. The sand and sea glass blue color palette contributes to the feeling of calm, while orange and navy accents and driftwood accessories hint at a nautical theme.



Chaise upholstered in Sunbrella Canvas Natural. Sunbrella throw in Bright White with Agate Blue from Textillery.

Sunbrella sheers in Mist Snow. Dining room chairs upholstered in Sailcloth Salt with Canvas Navy welt.



QUIET NIGHTS Unwinding after a long summer day is infinitely better with a view of the moon rising over the sea. The deck closest to the ocean is perfect for lounging, and bright white upholstery and colorful lumbar pillows play off the surrounding nature. Plus, choosing durable teak furniture and easy-to-clean fabric means there is less time spent cleaning and more time spent relaxing.

LET THE SUNSHINE IN You can never have too many windows in a beach house, but the harsh light from east-facing windows can cause fading and pose a constant challenge to even the most patient homeowners. To retain the gorgeous ocean views, Jackson chose Sunbrella sheers to diffuse the natural light while letting in a refreshing coastal breeze.

DINING BY THE SEA When family and friends live nearby, impromptu gatherings can become a nightly activity. A large teak dining table can easily host a crowd and will only become more beautiful with time. Comfortable director-style chairs with deep sea blue fabric encourage lively conversations that continue well into the evening.



Director's chairs upholstered in Sunbrella Sapphire Blue.

For more information on all three parts of the Perspective New England project, visit sunbrella.com/perspectivene.

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3. CORBETT LIGHTING The Fathom LED collection takes design to new heights, showcasing convex crystal lenses and discs of polished brass and stainless steel in handcrafted iron rings. For more information, visit corbettlighting.com.

4. DE LE CUONA Bernie de Le Cuona presents an edit of her favorite items, from accessories to one-off furniture pieces, on her e-boutique "Shop the Studio". Many of the items are limited editions and are available exclusively online. For more information, call 212.702.0800 or visit delecuona.com.

5. B&B ITALIA The excellent design and quality of B&B Italia are now available within a shorter delivery time. A curated selection of their best-selling sofas, chairs, beds, and tables is now part of the "Timeless" Quick Ship program and are available with 2-week delivery service. For more information, visit bbitaliatimeless.com.

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The living area of a house outside Marrakech designed by Studio KO includes a sofa and ottoman by Piero Lissoni for Living Divani, a hanging chair from Vittorio Bonacina, and a Beni Ourain rug; the cocktail and side tables are custom designs, and the prints are by Le Corbusier. See Resources.



MOROCCO REIMAGINED

To create a retreat in the foothills of the Atlas Mountains, Studio KO employs traditional materials and local craftsmen but achieves a thoroughly contemporary vision

The house is made of local sandstone and is surrounded by a terrace of local slate.



ELLE DECOR: You are a principal at Studio KO, which has offices in Paris, London, and Marrakech, Morocco. What can you tell us about the architecture firm?

NABIL AFKIRI: Studio KO was founded in 2000 by Karl Fournier and Olivier Marty in Paris. I joined them eight years ago, right out of school, and now manage the residential projects of our office in Marrakech. We call ourselves “architects of context,” which means we like to create a strong and sympathetic connection between our buildings and the surrounding environment.

ED: Where is Villa E, as you call it?

NA: It is in the Ourika Valley, about 30 miles southeast of Marrakech, just north of the Atlas Mountains. It’s remote, but it’s >

spectacular. As soon as we saw it, we knew we wanted to get the commission. It was a great opportunity, and a great responsibility to the land as well.

ED: What can you tell us about your client?

NA: He is a French-born Swiss citizen who lives in Monaco. He has a riad in Marrakech but felt that the medina was becoming too touristy. If he was going to come to Morocco on vacation, he wanted something more authentic.

ED: What did he ask for?

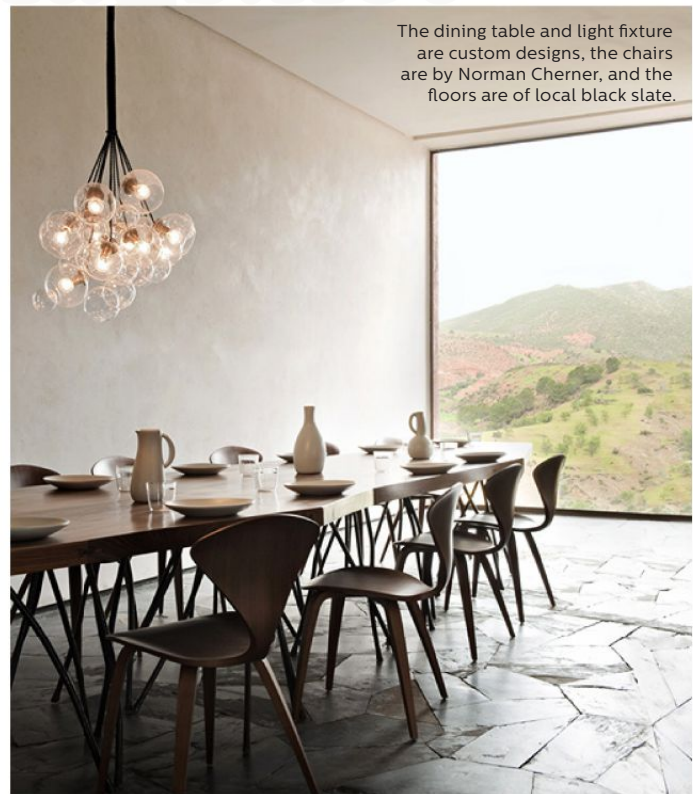
NA: Originally he had envisioned a casbah, a traditional Berber fortress, which is essentially a giant square with four corner towers and an open interior courtyard. But building something new that looks old is a mistake, a lie. We wanted to make something contemporary, but with references to the past.

ED: How big is the house?

NA: About 10,000 square feet. It is 175 feet on its longest axis, with walls as high as 30 feet. It has two floors, with the upper floor consisting of four bedroom suites. There are seven bedrooms in total.

ED: How did you develop the plan?

NA: We built the house on the natural flat platform at the top of the hill to maximize the views. The views are best to the southeast, >



The dining table and light fixture are custom designs, the chairs are by Norman Cherner, and the floors are of local black slate.

The living room's metal-frame windows open onto a view of the Atlas Mountains; the chairs are by Antonio Citterio for Flexform. See Resources.



WHAT THE PROS KNOW

- In their attempt to invoke Berber tradition without reproducing it, Studio KO customized some of the furnishings for the house, including the kitchen's walnut-frame storage unit, a take on freestanding wood cabinets. The glass doors are layered with a fine brass mesh, recalling chicken wire.
- The entry hall has a huge suspended light fixture meant to suggest a castle or fortress. The dining room pendant was designed by Studio KO and hand-blown by a glass artisan in Marrakech. The grid of inexpensive pendants in the kitchen, all hung at the same height, was designed to avoid modern spotlights, which the architects felt would be out of context, and to visually lower the high kitchen ceiling.
- The architects wanted to add raw concrete to the mix of materials and designed a decorative wall that stands next to the entry staircase. There, they applied large concrete Berber symbols, smaller versions of which appear around doorways in a traditional Berber home.

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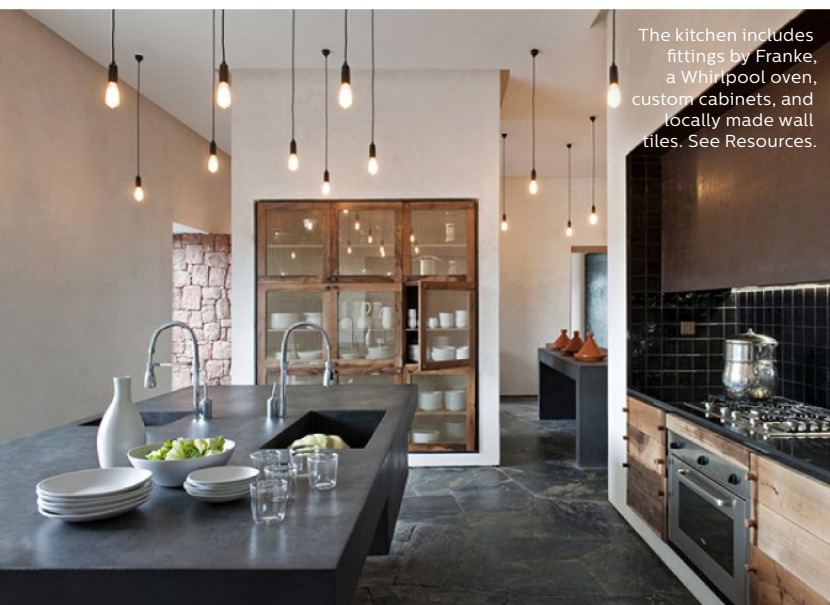
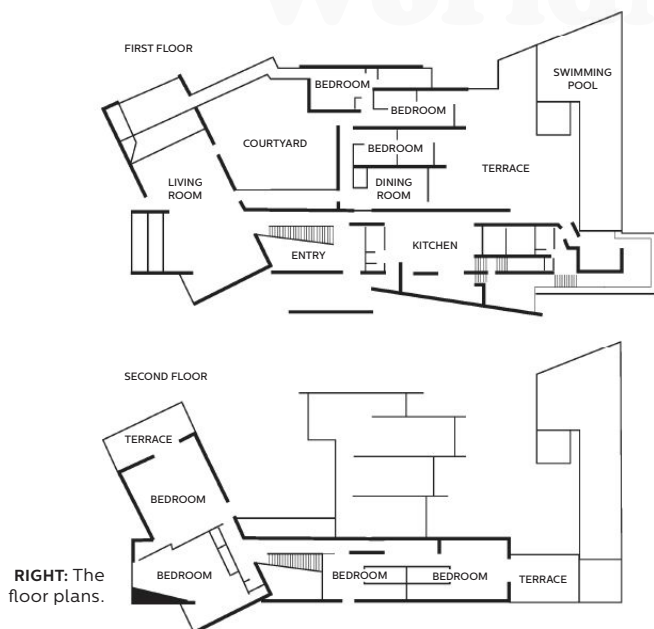


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which has a view of the mountains, and southwest, which has a view of the sunset.

ED: What is the red stone you used for the exterior?

NA: It's local sandstone that was gathered from the land by local workers and cut on site. Because the craftsmen are working in an ancient tradition, the walls have an incredible variety and intricacy.

ED: Why the ragged edge?

NA: We were on site one day considering how we should top off the walls when we saw a section where the workman had finished for the day, and the stones were uneven. We thought that this would help soften the strong modern lines of the house and make a less jarring impact on the landscape.

ED: Is the black slate flooring also local?

NA: Yes. It comes from the same place as the red stones. It's like a vein of black slate running through the red stone. There is radiant heating below the slate.

ED: But you switched to wood for the master suite.

NA: Yes, because we wanted to give it more of a cozy chalet feeling. It's inexpensive pine, but it is one of the few woods you can get in Morocco without importing it, and it's extremely authentic in feeling. We used native walnut and Moroccan cedar as well.

ED: What principles guided the selection of furniture?

NA: As with the architecture, it is a mix of contemporary and traditional. Much of the furniture is Italian, for example, including the leather sectional sofa and the hanging chair in the living room. But we also designed some pieces ourselves, like the dining table and a cocktail table with a removable tray, in the spirit of Morocco. Then we used local textiles along with fine fabrics from Europe and beautiful Beni Ourain rugs. There is art by Le Corbusier but also wood and ceramic artisanal objets from Morocco, Tunisia, and other countries.

ED: What inspired the walnut-slatted cube in the center of the living area?

NA: It does several things. It separates the different spaces of the ground floor. It holds the fireplace, storage for wood, the TV, and the sound equipment. It also hides the utilities of the house. Studio KO likes to hide all the technical workings. Nothing is visible.

ED: Are the enormous pivot windows all custom made?

NA: They come from Switzerland. We met a mechanical engineer whose brother is an architect here in Morocco, and he was researching building materials that he could import. Because it's dry here, we can use iron rather than aluminum, so we could reduce the frame from over five inches to just over an inch.

ED: There are not a lot of doors in this house, are there?

NA: Well, there is a very large metal door that leads into the house, but inside we used as few doors as we could. Once you enter the "fortress," we want it to be free-flowing, so that you can pass from room to room—and from indoors to outdoors—with as few barriers as possible. ■



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Mediterranean flavors update a classic. The plate is by Vista Alegre, the charger is by Vietri, the fork is by Billy Cotton, and the napkin and tablecloth are by Crate & Barrel. See Resources.

INNER WORKINGS

A classic chicken dish straight from the 1950s gets a modern makeover with a bold Italian accent. **BY DANIEL BOULUD**

Back in the 1950s, when “Continental cuisine” was all the rage, there was hardly a cruise ship or a large hotel that didn’t feature Chicken Kiev on its bill of fare. In New York City, it was the centerpiece of the menu at the Russian Tea Room, where it is still served to this day. The origins of this crowd-pleaser are murky. Some say it was devised in its namesake Ukrainian capital, while others claim that the roots of the dish go back to the 18th century, when Empress Elizabeth of Russia sent her palace chefs to study in Paris. The basic

recipe consists of a flattened chicken breast that is rolled around a chilled piece of herbed butter and then breaded and fried. With the first cut, the filling oozes satisfyingly onto the plate. I’ve taken the classic and given it a Mediterranean update, stuffing it with mozzarella and pesto instead of butter. For a healthful accompaniment, I’ve added “noodles” made not of pasta but thinly sliced ribbons of zucchini and squash that have been poached in white wine. Call it “Kiev goes to Rome”—or urban comfort food at its best. ▷



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MOZZARELLA-AND-PESTO-STUFFED CHICKEN WITH SQUASH RIBBONS

Serves 6

Pesto (makes 1½ cups)

- 2 cups fresh basil leaves
- ½ cup pine nuts, toasted
- 1 cup finely grated Parmesan cheese
- 4 cloves garlic, chopped
- ¾ cup olive oil
- Salt and freshly ground white pepper
- Zest and juice of 1 lemon

In the bowl of a food processor fitted with a blade, add basil, pine nuts, cheese, and garlic and pulse to combine. With the machine running, add the olive oil in a slow stream until well combined and season to taste with salt and pepper. Reserve chilled; when ready to use, stir in the lemon zest and juice.

Stuffed Chicken Breasts

- 8 oz. finely diced mozzarella cheese
- ½ cup pesto (recipe above)
- 6 boneless, skinless chicken breasts
- 1 cup finely ground bread crumbs
- 1 cup finely grated Parmesan cheese
- 1½ cups flour
- 3 eggs, whipped
- Salt and freshly ground white pepper
- 3 T olive oil

In a medium bowl, mix the mozzarella with the pesto. Remove the tenders (the strips of meat that run along the side of the breasts) from the chicken and reserve. To stuff, lay a breast on a cutting board, insert the tip of a sharp paring knife in the center of the thick end, and push it toward the pointed end to form a deep pocket. (Be careful not to cut all the way through, or the filling will leak out when cooking.) Fill the pocket with ⅓ of the mozzarella mix, then slide the reserved tender into the opening to seal. Repeat with the remaining breasts and chill well.

Preheat the oven to 350°F. Combine the bread crumbs and cheese in a shallow dish. Place flour and eggs in separate shallow dishes. Season the chicken, bread-crumbs mixture, flour, and eggs with salt and pepper. Coat the stuffed breasts with the flour, dip them



Parmesan cheese, pesto, zucchini, and garlic add Italian panache. The pizza board is from ABC Carpet & Home. See Resources.

in the egg, then coat with the cheese-bread crumb mixture.

Heat the olive oil in a large sauté pan over medium-high heat. Working in batches, sear the chicken breasts on all sides until golden brown. Transfer to a baking sheet and bake for 20 minutes.

Squash Ribbons

- 1 lb. zucchini
- 1 lb. yellow squash
- ¼ cup white wine
- 1 pint heirloom cherry tomatoes, halved
- Salt and freshly ground white pepper
- ½ cup pesto (recipe above)
- ½ cup pine nuts, toasted
- Whole basil leaves, for garnish

Slice the zucchini and squash into thin ribbons with a wide vegetable peeler or mandoline. Bring the wine to a simmer in a large

saucepan, add the ribbons and tomatoes, and season with salt and pepper. Cook, stirring, until cooked through, about 4 minutes. Toss in the pesto and pine nuts, adjust seasoning if needed, and garnish with basil leaves. ■

WHAT TO DRINK

For this rich and flavorful dish, Daniel Johnnes, wine director of Daniel Boulud's restaurants, recommends the 2012 Arianna Occhipinti SP68 (\$24): "With its blend of Nero d'Avola and Frappato grapes, this red has ultra-fresh fruit flavors and aromas paired with a well-integrated acidity—a result of the fresh climate and volcanic soil of the Sicilian vineyards." For a white alternative, he suggests the 2012 Venica Ronco del Cero Sauvignon Blanc (\$25) from the Friuli region of northeast Italy. "It has enough body for the chicken and stuffing, and a slightly herbal note that pairs nicely with the basil," he says.



MORE RECIPES
Scan the image at top right for more recipes from Daniel Boulud

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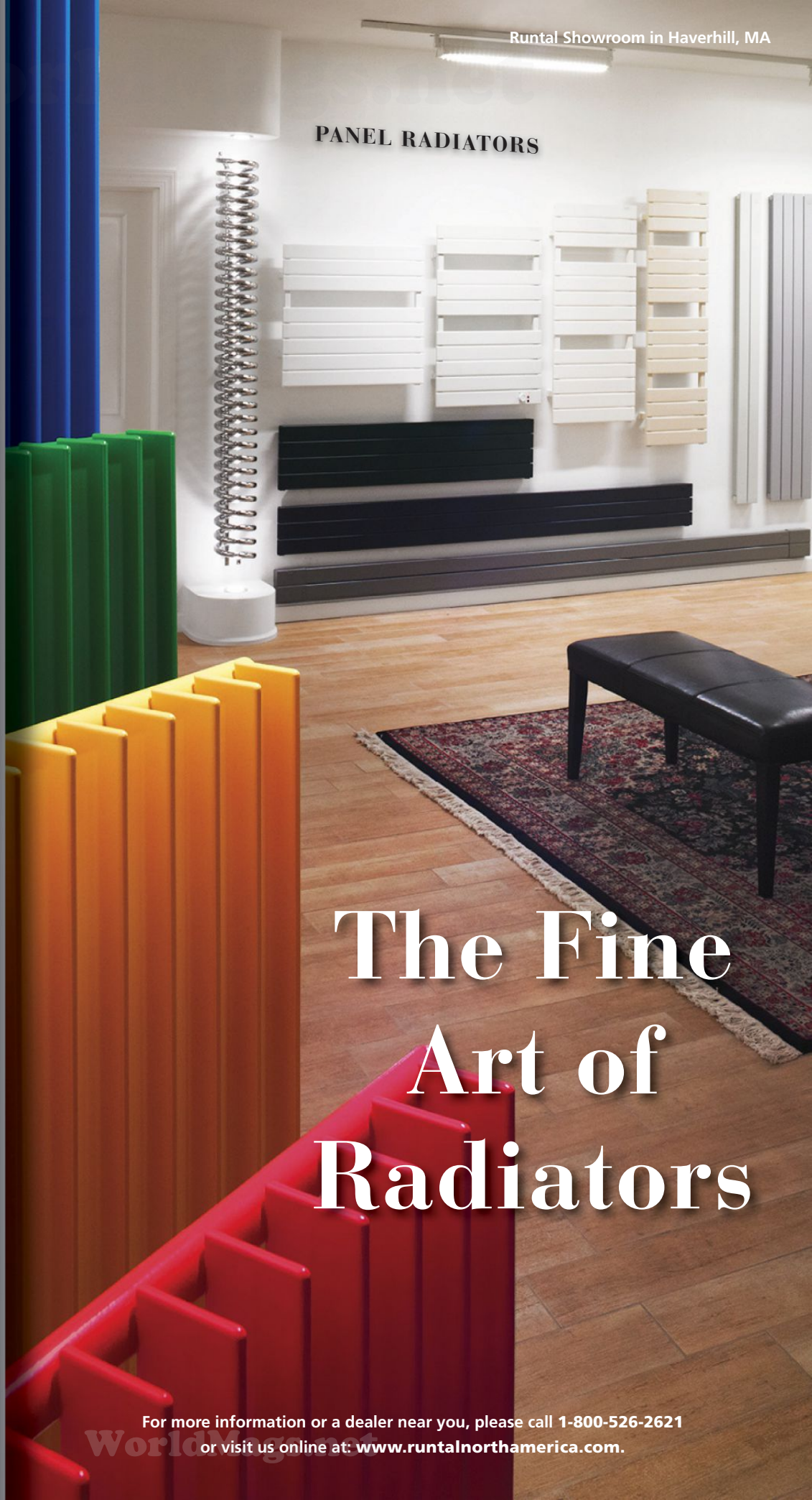
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Munich's Old Town
neighborhood.

MUNICH

Even as it retains its old-world charms and small-town vibe, this German city is gaining a reputation for cutting-edge culinary and art scenes.

BY THOMAS ROGERS

More than most European cities, Munich has long been a prisoner of its clichés: lederhosen, yodeling, sausages, and beer. Sure, every fall millions of dirndl wearers still squeeze into the Bavarian capital's enormous tents during Oktoberfest and drink enough lager to drown a small town. But increasingly, the world is starting to realize that Munich is much more than pilsner and bratwurst.

Over the past decade, the city has become an increasingly powerful cultural counterweight to Berlin, Europe's current queen of cool. Spurred by its economic prosperity, even in the midst of the European financial crisis, Munich has quietly refined its identity

into a carefully calibrated blend of the traditional and the forward-looking. "I think Munich has gotten back to its roots," says Laura Bohnenberger, a bubbly native who launched her hip women's boutique, Sprout, in the city's Maxvorstadt area last year. "Many people here were drawn to Berlin for a long time, but now they're coming back, and a lot of new things are opening."

One reason for their return: Munich's extraordinary quality of life. *Monocle* magazine crowned it the "most livable city in the world" in 2010, and despite its population of 1.4 million, locals often call it "the world's largest village." If you stroll through the charming >



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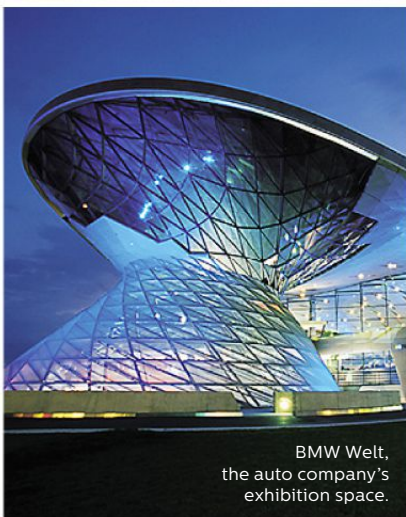
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der Moderne.The Glockenbachviertel
neighborhood.BMW Welt,
the auto company's
exhibition space.

Residenz Museum.

Weissglut
Concept Store.

Old Town—with its soaring churches, quaint alleyways, and elegant squares—or the bustling food stalls of the Viktualienmarkt, you'll see locals greeting one another every few feet. On warm summer days, half the city crowds into the countless biertgärten, while the other half heads into the nearby Alps to hike or swim.

The city's biggest recent transformation has taken place within its art scene. Since 2002, Munich has built three contemporary art museums: the Pinakothek der Moderne and the shoe box-shaped Museum Brandhorst, both of which feature high-profile rotating exhibitions, as well as the seven-year-old Jewish Museum, which documents the city's Jewish history and hosts new works by Jewish artists. The Lenbachhaus, another contemporary art museum located in a villa northwest of the Old Town, completed a glamorous three-story expansion by Lord Norman Foster in 2013.

This growth has given the "village" a disproportionate amount of space dedicated to cutting-edge creativity. In the past year, Munich museums have hosted exhibitions by everyone from Richard Artschwager to Gerhard Richter to Dan Flavin. Last fall, the Haus der Kunst museum and the Bavarian State Opera collaborated on the premiere of Matthew Barney's long-awaited film *River of Fundament*, and this fall, the city will play host to exhibitions of works by Richard Avedon and Georg Baselitz.

Which is not to say that the city's creative expansion has been restricted to art. "When it comes to fashion and industrial design, there are a lot of exciting things happening," says Yasar Ceviker, the cofounder of A Kind of Guise, a Munich-based fashion label that recently opened a store in Maxvorstadt. In the five years since the label launched, Ceviker and his associates have gone from ➤



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making leather accessories to creating four understatedly chic collections a year, garnering plaudits from the German media and even the *New York Times*.

The Bavarian capital has also increasingly become Germany's pre-eminent culinary hot spot. Here, the frequent focus is on tweaking traditional local cuisine with playful, modern touches. At Tramin, a Michelin-starred restaurant in the Haidhausen neighborhood, chef Sebastian Heil attracts visitors from around the country with his rotating prix-fixe menus of experimental German cooking. In the city center, the two-year-old Spezlwirtschaft draws crowds of young, casually well-dressed locals eager to chow down on the restaurant's surprisingly light version of the classic *knödel*, or Bavarian bread dumplings.

The Glockenbachviertel, a quaint residential area just southeast of the Old Town and perched on the edge of the winding Isar River, has been the focus of much of the creative renaissance. Long the

heart of the city's gay community—filmmaker Rainer Werner Fassbinder was a resident—it has recently attracted a growing number of antiques stores, cafés, restaurants, and fashion ateliers, mostly clustered around the Gärtnerplatz roundabout. On weekends, the city's students and up-and-comers flock to the Müllerstrasse area and hop from one trendy bar to the next.

Among the new Glockenbachviertel arrivals is Korbinian Ludwig Hess, who opened his chic bespoke shoe workshop, Post & Hess, with his partner, Lotte Post, last year. The Munich native studied shoemaking with the former Austro-Hungarian royal court cobblers and spent time in Berlin before returning to his hometown. This city, he argues, is a perfect fit for the pair's blend of contemporary design and classic workmanship. "In Munich, this kind of thing works very well," says Hess. "The city is becoming more open to the world, but there's still an awareness of tradition and old values and a down-to-earth sensibility that's very strong." ■



Post & Hess shoe boutique.



The pool at the Bayerischer Hof hotel.



The Englischer Garten.



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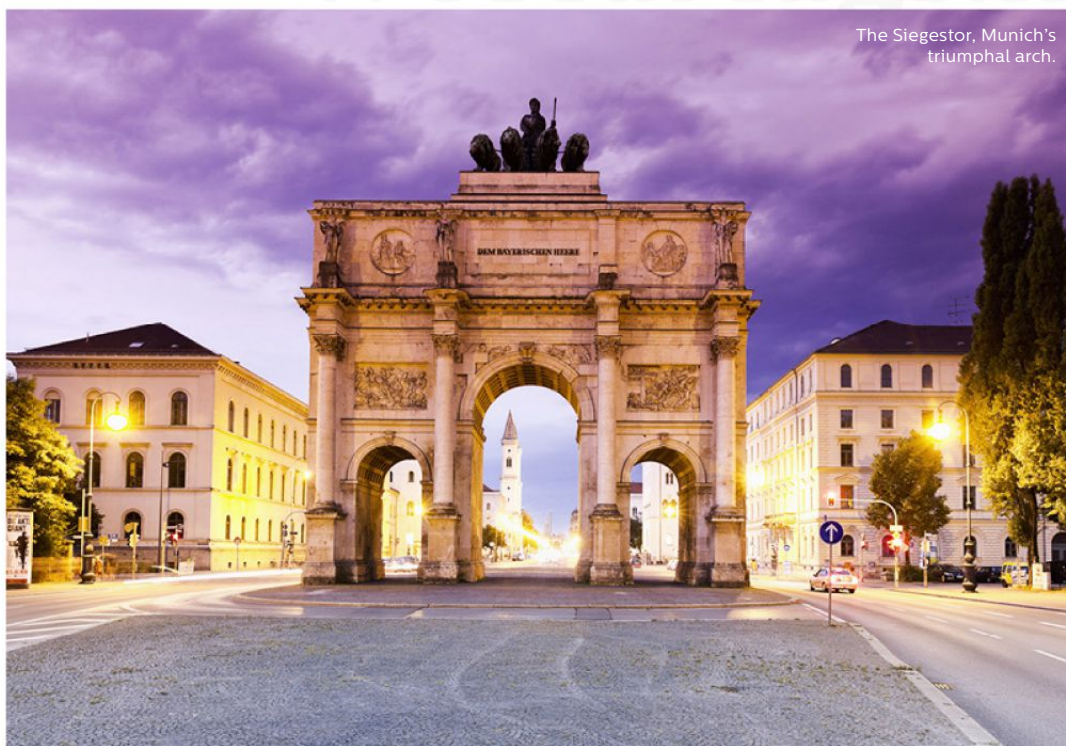
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The Siegestor, Munich's triumphal arch.

café/bar, nestled in the back of the Haus der Kunst, is the historic decor, including golden murals testifying to the building's Nazi-era past.

Ella, *Luisenstrasse 33, 7008-8177; ella-lenbachhaus.com*: Housed

in Lord Norman Foster's colorful new Lenbachhaus extension, Ella offers sophisticated Italian cuisine and, in the summer, a sunny terrace.

Spezlwirtschaft, *Ledererstrasse 3, 2323-2973; spezlwirtschaft.me*: Located in a hard-to-find alleyway,

this Bavarian spot attracts savvy hipsters with playful dishes and a late-night drinking scene.

Tramin, *Lothringerstrasse 7, 4445-4090; tramin-restaurant.de*: This unpretentious Michelin-starred modern German restaurant is among the most exciting recent additions to the Munich culinary arena.

WHERE TO SHOP

A Kind of Guise, *Adalberstrasse 41B, 7266-9511; akindofguise.com*: The

local label's two-year-old store sells hip men's and women's knitwear, shirts, and jackets, as well as stunning leather backpacks.

Delikatessen, *Reichenbachstrasse 24, 2602-4327; delikatessen-089.de*: A

quaint shop offering elegant wood furniture and ceramics by mostly German designers.

Eisenblätter & Triska, *Hans-Sachs-Strasse 13, 260-5860; eisenblaetter-triska.de*: This millinery shop has become a go-to destination for the hat-obsessed members of Munich's high society.

Pinakothek der Moderne Shop, *Barer Strasse 40, 2380-5360; pinakothek.de*: Among the city's many museum shops, this one stands out for its selection of design objects, art books, and furniture.

Post & Hess, *Klenzestrasse 58, 8905-2767; postundhess.de*: Lotte

Post and Korbinian Ludwig Hess create bespoke footwear for men and women that merges traditional workmanship and modern design.

Sprout, *Theresienstrasse 25, 4613-3489; sprout-store.com*: Laura Bohnenberger's Maxvorstadt store offers a combination of German brands, like Vor and Brosbi, and stylish international labels.

Viktualienmarkt, *Viktualienmarkt 3, 8906-8205; viktualienmarkt.de*: Salesmen have been peddling cheeses, sausages, and assorted wares in this charming, bustling market for more than two centuries.

Weissglut Concept Store, *Hohenzollernstrasse 8, 7456-3174; weissglut-design.de*: This sleek shop in the chic Schwabing specializes in elegant modern lighting, with a selection of coolly minimalist fixtures.

WHAT YOU NEED TO KNOW NOW

ESSENTIAL MUNICH

The country code is 49 and the city code is 89.

Journey through time. During the day, the quaint streets of the Glockenbachviertel offer countless opportunities to browse antiques stores and shop for vintage clothes.

Spin your wheels. The winding Isar River and gorgeously landscaped Englischer Garten are a cyclist's dream. Rent a bike in the Old Town.

Bottoms up. You can't go far in Munich without finding spots for outdoor drinking, but the Augustiner Keller (*Arnulfstrasse 52; augustinerkeller.de*) and Chinesischer Turm (*Englischer Garten 3; chinaturm.de*) biertgarten shouldn't be missed. And Müllerstrasse, just southeast of the Old Town, is filled with hip Berlin-style bars.

WHAT TO SEE

Haus der Kunst, *Prinzregentenstrasse 1, 2112-7113; hausderkunst.de*: It seems fitting that this park-side colossus, constructed by the Nazis to showcase approved German art, has become Munich's most adventurous and politically provocative museum.

Jewish Museum, *St.-Jakobs-Platz 16, 2339-6096; juedisches-museum-muenchen.de*: The seven-year-old museum—located across from the city's new synagogue—showcases the history of Munich's Jewish population and features rotating contemporary exhibitions.

Museum Brandhorst, *Theresienstrasse 35, 238-052-286; museum-brandhorst.de*: The striking modern art museum looks like a Gerhard Richter painting come to life and contains an impressive collection of Cy Twombly works.

Residenz Museum, *Residenzstrasse 1, 290-671; residenz-muenchen.de*: The former Bavarian royal residence was almost entirely rebuilt after World War II and is now one of Europe's most dazzling storehouses of antiques.

Städtische Galerie im Lenbachhaus, *Luisenstrasse 33, 2333-2000; lenbachhaus.de*: Recently expanded by Lord Norman Foster, this former villa holds a major collection of works by the Blue Rider group.

WHERE TO STAY

Bayerischer Hof, *Promenadeplatz 2-6, 212-00; bayerischerhof.de*: This 173-year-old gem is Munich's most famous and luxurious hotel, with 350 rooms and a roof terrace that attracts scores of sun-loving locals.

Charles Hotel, *Sophienstrasse 28, 544-5550; thecharleshotel.com*: Built on the site of a former university library, this 160-room hotel includes a collection of paintings by Lenbachhaus namesake Franz von Lenbach.

Cortiina Hotel, *Ledererstrasse 8, 242-2490; cortiina.com*: The focus of this centrally located 75-room hotel is design—the rooms and public

spaces are modern and chic, and the staff is warm and friendly.

Hotel Marc, *Senefelderstrasse 12, 559-820; hotel-marc.de*: This modest but stylish 80-room hotel is conveniently situated on a side street near the main train station and features an excellent breakfast buffet.

Louis Hotel, *Viktualienmarkt 6, 4111-9080; louis-hotel.com*: A fixture on the bustling Viktualienmarkt, the upscale Louis offers 72 individually designed rooms in a style equally influenced by France and Bavaria.

WHERE TO EAT

Brasserie Oskar Maria, *Salvatorplatz 1, 2919-6029; oskarmaria.com/die-brasserie.html*: Uwe Kiessler won a prize from the Association of German Architects for his design of this soaring brasserie, which features modern European bistro cuisine.

Cooperativa, *Jahnstrasse 35, 2020-7620; cooperativa.de*: As the name suggests, this homey Glockenbachviertel joint is all about bringing people together, with long wood tables and hearty food.

Das Neue Kubitscheck, *Gollierstrasse 14, 7266-9222; das-neue-kubitscheck.de*: Head to this tiny bakery in the up-and-coming Westend neighborhood for a selection of exquisitely decorated cakes and tortes.

Die Goldene Bar, *Prinzregentenstrasse 1, 5480-4777; goldenebar.de*: The main attraction of this au courant

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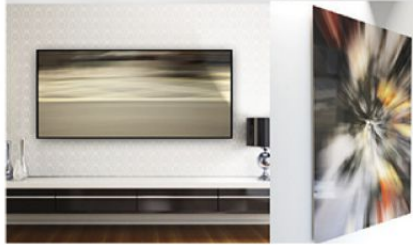
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Hitting Her Groove

After turning Jimmy Choo into a household name and successfully launching her own fashion label, why would Tamara Mellon hesitate to tackle the design of her own Hamptons home?

TEXT BY KATE BETTS · PHOTOGRAPHY BY WILLIAM WALDRON
PRODUCED BY CYNTHIA FRANK





Tamara Mellon has guts. That much we know. After all, she's the one who at age 27 walked into an East London bespoke shoe shop back in 1996 and offered to make Jimmy Choo a partner in her vision of global luxury. Two multimillion-dollar private-equity deals later, Mellon bowed out of the brand she created practically from scratch to launch her eponymous label, this time entirely on her own terms, selling apparel and accessories online with the "buy now, wear now" mantra in mind. Although she sells her brand at a few online stores, Mellon has decisively declared that wholesale is not the future.

So it's no surprise that when she bought a gable-roof Shingle Style beach house in Bridgehampton, New York, two years ago—so her equestrienne daughter, Minty, could ride regularly at the nearby stables, and so Mellon and her boyfriend, über-agent Michael Ovitz, could entertain—she was determined to style the interiors herself. She had worked on various homes and apartments with decorators like Martyn Lawrence Bullard (who can forget the black patent curtains and 3,000-pound custom marble dining table on *Million Dollar Decorators?*), but this time, Mellon had a DIY plan to point and click her way through the renovation.

"I know what I like, and it's cheaper and faster just to do it myself," she says of the seven-bedroom house tucked behind fragrant privet hedges a few blocks from the ocean. "We all evolve over time, and for this house, I wanted a much cleaner palette."

LEFT: In the living room of fashion designer Tamara Mellon's Bridgehampton, New York, home, the velvet-covered sectional sofa is by Room & Board, the pair of Milo Baughman sofa tables is from the 1960s, and the Almond Zigmund sculptures atop them are from R. E. Steele Antiques; the prints above the mantel are by Sol LeWitt, from his *Star* series, and the silk-and-wool rug is by Bentley. **ABOVE:** A vase by Cari Zalloni from Artware Editions sits atop an Eero Saarinen table from Knoll in the foyer; the wall sculpture by John McCracken was found at a Christie's auction, the leather rug is by Barclay Butera for Nourison, and the flooring is walnut. See Resources.

FACING PAGE, FROM TOP: Mellon in her living room. Pendant lights by Tom Dixon hang above the marble-top kitchen island, the cabinetry is custom made, the oven and stove are by Wolf, and the walls are painted in Benjamin Moore's Decorators White. **THIS PAGE:** The Warren Platner armchairs and dining table with a custom glass top are by Knoll, and the vintage rug is by Edward Fields. See Resources.



Perhaps it was the simple style of Bridgehampton's Main Street mom-and-pop shops—local favorites like the Candy Kitchen or Bobby Van's, where hedge fund moguls mix with potato farmers—that inspired Mellon to tone down the usual high-wattage glamour that seems to follow her into every room. "I love the way it still feels very small-town and easygoing," she says. "I rented for a few years to get the feel of it, but I fell in love with Bridgehampton."

That is not to say that Mellon was going to totally shift gears and trade in her sexy, '70s-style aesthetic for some cozy sisal-and-duck Hamptons look. Instead, she ripped out what had already been done and spent evenings at home trolling sites like 1stdibs for collectible vintage furniture and prints.

"The 1970s is my favorite decade for everything—clothing, interiors, architecture," she says. "I love the clean lines, the modular sofas, and the low furniture." Indeed, her new clothing line calls on the disco decade for much of the inspiration behind sleek tuxedo jackets, printed chiffon halter dresses, fringed lamé skirts, and suede stiletto booties.

In addition to having a great eye for design, Mellon is also a savvy businesswoman. And investing in a lot of custom upholstery that would retain little resale value was not in the cards this time around. Instead, she ordered most of the sofas and "soft furnishings" from Room & Board and mixed them with one-of-a-kind pieces that perfectly fit her groovy aesthetic. "I wanted to have a theme with the house, but with pieces that have significance," she explains. "I didn't want to invest in anything that becomes worthless once you move or sell the house."

In that vein, she snapped up a series of colorful *Star* prints by Sol LeWitt at auction and used them to jazz up the otherwise neutral living room. Blue seems to be a favorite color: In the dining room, the







The family room features a sofa and daybed by Poliform, a pair of Karl Springer armchairs bought on 1stdibs, and a velvet-covered ottoman by Room & Board; the large-scale print is by Bridget Riley, the pillows are by Madeline Weinrib, and the rug is by Stark. See Resources.



graphic azure stripes on a 1970s Edward Fields rug play off the curved steel tines of two Knoll table bases pushed together. Upstairs in her bedroom, Ad Reinhardt prints and a Milo Baughman chair continue the sleek blue theme, accented by a Gabriella Crespi cocktail table.

The only room with any hint of a decorator's touch is a guest bedroom, with walls covered in striped linen and paisley curtains in a matching shade of beige. But even this sudden burst of pattern gets the 1stdibs treatment, accessorized as it is with a furry lambswool bench Mellon found on the site. "They make it very easy," she says, "with the most amazing customer service. From ordering to crating and shipping, it is literally 'click to buy.'"

Still, one has to ask, with a burgeoning new apparel and accessories business, how does Mellon find the time to do all this decorating? "I do it in the evening on the iPad!" she says with a laugh. "It's fun—you don't have anyone imposing their taste and their concepts on you." No, that would never work for this fierce, footloose tastemaker. ■

ABOVE: In the master bedroom, the 1970s painted bamboo cocktail table is by Gabriella Crespi, and the custom-made sofa is topped with pillows by Jonathan Adler; the prints by Ad Reinhardt were purchased at Sotheby's, and the curtains and Roman shade are in a linen by Schumacher. **RIGHT:** The floor and shower stall in the master bathroom are sheathed with mosaic tiles. **FACING PAGE:** The lambswool-covered bench in a guest bedroom is from Liza Sherman, and the armchair is by Room & Board; the bedside table is from Mecox Gardens, and the wallcovering, curtains, and Roman shade are in Schumacher fabrics. See Resources.







THE UNCOMMON THREAD

Jean-François Lesage, scion of the legendary couture embroidery family, finds the perfect quirky apartment in Chennai, India, where embellishment is part of the fabric of life

TEXT BY IAN PHILLIPS
PHOTOGRAPHY BY RICHARD POWERS
PRODUCED BY ANITA SARSIDI

In the living room of Jean-François Lesage's apartment in Chennai, India, a 1950s sofa is topped with custom-embroidered pillows, a low Indian table is paired with a bronze-and-slate cocktail table by Niels Schoenfelder, the 1920s rosewood armchair once belonged to the court of Madras and was designed to be dismantled for travel, and the Art Deco side table is aluminum; the trompe l'oeil crocodile rug is hand embroidered, and the curtains are of handwoven raw silk embellished with a calligraphy embroidery. See Resources.





JEAN-FRANÇOIS LESAGE

used to live above the embroidery workshop he runs in an Arts and Crafts-style house in Chennai, India. As the business grew, however, space became an issue. “One day, I found myself with craftsmen embroidering just outside my bedroom door,” he recalls. “I figured it was time to move before they ended up working on my bed!”

The spacious apartment he discovered, in a nearby area called Poes Garden, is on the top floor of a 1980s Art Deco-style building that stands out for its grand entry hall. The building’s slightly idiosyncratic designer was an engineer and astrophysicist named Basu John, whose widow still lives across the hallway from Lesage. “There are lots of square feet that serve no purpose and rooms with strange angles,” he says.

Lesage’s unit has a triangular dining area and an immense kitchen. There are also countless balconies, a central courtyard open to the elements, and a staircase that leads from the mezzanine overlooking the living room to a roof terrace. “With all the air circulating, it feels almost like living in a ship that’s run aground,” he jokes.

Lesage comes from a family with beads and gold thread in their blood. They have been embroiderers since the 1860s, and his late father, François, was a legend in the fashion world who worked on couture collections for everyone from Coco Chanel and Cristóbal Balenciaga to Yves Saint Laurent and Karl Lagerfeld.

His own commissions have been no less distinguished. They include the restoration of Louis XV’s crown for the Louvre and a set of red-and-gold curtains for the presidential palace in Delhi. Lesage’s specialty, however, is creating embroideries for interiors, and he has collaborated with top French designers including François-Joseph Graf and Jacques Grange. “His work is unbelievably luxurious,” declares another client, Jean-Louis Deniot. Adds the New York-based decorator Robert Couturier, “The sense of creativity and level of sophistication Jean-François brings to his work is really quite exceptional.”

FACING PAGE, FROM TOP: Lesage in his garden. The spiral staircase that leads from the mezzanine to the rooftop was installed by the building's architect, Basu John; an embroidered-velvet panel remains on its original embroidery frame, the Indian model of an English villa is 19th century, a 17th-century bronze oil lamp sits atop a 19th-century table, and the mirror is a Lesage design. **THIS PAGE:** The sitting room's hand-embroidered rug is by Lesage Intérieurs, the votive dolls are early 20th century, and the gilt-wood wings on the floor are Baroque; Lesage bought the lamp 20 years ago from a surgery-tool shop and found the 1920s fresco fragments on the street. See Resources.







In the courtyard, a wood cage holds Lesage's cockatiel, Victor; the granite pillars and large-scale photograph of a Punjabi woman are both 19th century, and the Indian wood wall sculpture dates from the 18th century. **FACING PAGE, CLOCKWISE FROM TOP:** An Indian Art Deco table and bookcase, and a portrait of a saint on a 14th-century easel in the dining room; artworks on the wall include an 18th-century drawing by a student of Jean-Honoré Fragonard, as well as portraits of Lesage's dogs. An early-20th-century English table and a 1960s rosewood chair with a pillow embroidered with a pattern inspired by Jackson Pollock in a guest room; the photographs are by Sebastian Cortés, and the drawing is by Agathe de Baillencourt. A daybed on the mezzanine is covered with a fabric by Lesage Intérieurs, the chair is from the 1950s, and the 14th-century sculpture is of a Hindu deity.



Lesage, who grew up in Versailles, first visited India at the age of 19 and immediately felt like a fish in water. "I'm much more at home in societies where there's a certain sense of chaos," he explains. With his business associate Patrick Savouret, Lesage settled in Chennai in 1993, after discovering an age-old community of embroiderers in the nearby town of Sriperumbudur. Today, he employs some 200 of them. And while he's clearly found an extraordinary talent pool to craft the yards of embroidery for his business, it's the locals themselves Lesage finds fascinating. "The Tamils are extremely modest and have very refined minds," he says. "There's also a sort of languor, which I find agreeable."

In many ways, his apartment is in complete contrast to the aesthetic of the region, with its abundance of bright, candy-color temples. His walls are mainly white, and the floors are a dark green slate from Rajasthan. There is also a certain sobriety in the choice of objects. "It's very soothing," he explains. "When you're surrounded by vivid hues all the time, and it's so hot, you don't want to be stifled by an overabundance of things."

The majority of the furnishings he surrounds himself with were acquired in India. He avows a love of portraits, collects votive temple lamps from the 17th to 19th centuries, and has a host of statuettes offered as fertility gifts at religious festivals. Many acquisitions have interesting stories attached. An armchair in the living room originally belonged to the Madras high court, which transported itself to the mountains during the sweltering summer months. "It has screws everywhere so it can be completely dismantled," he points out. Nearby are a pair of terra-cotta temple statues, bought from a well-born antiques dealer who resisted social pressures to open her own gallery, since it is taboo in the state of Tamil Nadu for women from important families to have careers.

Even embroidery is kept to a minimum here. Exceptions include a few prototypes still on their looms, the curtains in the dining room edged with a Louis XV motif, and an assortment of trompe l'oeil animal-skin rugs sewn with wool thread. "I like little poetic nods to the British Raj," he says.

Perhaps another gesture that harkens to those earlier times is his open-door policy at home. "I've never had keys to any of my homes in India," he says. "One of the luxuries of living here is you can have full-time staff, so you don't need to worry about security." Often, Lesage will come home to find his neighbor from across the hall in his sitting room. "When we leave both our flats open, it forms a huge space filled with beautiful things," he says. "She feels at home at my place, just as I do in hers. It really is such an agreeable way of life!" ■



A guest room features a pair of metal officers' beds, a birdcage that Lesage designed and had made in Chennai, and a pair of 1960s lamps; the flooring is marble, and the curtains are of a cotton by Atmosphere. **FACING PAGE, FROM TOP:** A cabinet in the dining room holds 18th- and 19th-century fertility figurines, a painting by Lesage's sister, Marion, and a photograph of fashion designer Jeanne Lanvin. In another bedroom, the rosewood bed and wall behind it are covered with re-embroidered Indian textiles, and the 1960s lamps were designed for film shoots. See Resources.



FACING PAGE: Joseph Mimran and Kimberley Newport-Mimran in the living room of their Upper East Side Manhattan maisonette, which was renovated by architect Edward I. Mills and decorated with the assistance of John Barman and Erik R. Smith; the sculpture is by Thomas Houseago, and the canvas is by Ethan Cook. **THIS PAGE:** A painting by Larry Poons hangs above a Holly Hunt sofa upholstered in a Great Plains silk velvet; the 1970s cocktail table is by Charles Hollis Jones, the rug is by Stark, the painting in the stairwell is by Al Held, the staircase is a custom design, and the floors are stained oak. See Resources.



DOUBLE EXPOSURE

For the owner of Joe Fresh and his designer wife, New York is a place to experiment with fashion, explore creative endeavors, and celebrate new talents—and so is their Manhattan duplex

TEXT BY INGRID ABRAMOVITCH
PHOTOGRAPHY BY SIMON UPTON
PRODUCED BY ROBERT RUFINO

With its tangerine-orange logo, chic and cheap clothing, and crisply minimalist store design, the Canadian brand Joe Fresh was an attention grabber when it landed in Manhattan three years ago. It also raised the question: Who was this Joe? The answer is Joseph Mimran, a Toronto-based fashion entrepreneur with a track record of creating brands—such as Club Monaco, which he later sold to Ralph Lauren—that ingeniously and affordably tap into the zeitgeist.

Mimran's wife, Kimberley Newport-Mimran, is also a fashion force, with two boutiques and a womenswear collection, all named Pink Tartan. When Joe Fresh began expanding to the U.S. and globally (the brand is now available at more than 1,000 stores), Mimran opened an office and design lab in New York's Chelsea gallery district; meanwhile, Newport-Mimran began selling her label to such department stores as Nordstrom and Neiman Marcus. The couple were spending more and more time in New York on business, frequently accompanied by their 13-year-old daughter, Jacqueline.

In 2008, they bought an apartment uptown but quickly outgrew it. "We needed a place that felt like a home, not just a pied-à-terre," Mimran says. What's more, they spend much of their free time visiting art galleries and fairs around the world and have amassed an extensive collection of art. "I needed a lot of walls," he says. "You can't hang anything in a loft! There's too much glass."



One might expect a pair of fashion mavens to focus their search on some of Manhattan's buzzy neighborhoods, and they did scour downtown. But in the end, they found their dream home just steps from where they had already been living—in a Peter Marino-designed condominium on East End Avenue on the Upper East Side. The two-floor maisonette, part of the same complex, had a private street entrance and a view of Gracie Mansion. "I loved that it felt like a house but also had the amenities of a condo," he says. "And it is beautiful and quiet. You get a really good night's sleep here."

The Mimrans are the first to admit they are perfectionists, which is why the renovation and design of their home took an additional three years. Their friend Paul Sinclaire, the fashion director of Joe Fresh, was their sounding board. He helped to connect them with Edward I. Mills, a New York architect who transformed a bland scheme of Sheetrock and cramped rooms into an airy and sophisticated showpiece that walks the line between classic glamour and cutting-edge style. Meanwhile, decorators John Barman and Erik R. Smith were enlisted to help with the apartment's interiors, crafting energetic spaces centered on the Mimrans' wonderfully curated collection of vintage and contemporary furnishings.

Mills created a dramatic entry hall in stained zebrawood, refined the apartment's interior architecture with elegant grids of white

The entry is sheathed in stained zebrawood, the bench is by Christian Liaigre, and the paintings are by Kehinde Wiley, left, and Donald Moffett; the sculpture in the dining room beyond is by Kevin Francis Gray. **FACING PAGE, FROM TOP:** A lamp by Willy Daro atop a 19th-century Biedermeier chest, a Marc Bankowsky bench from Maison Gerard, and a painting by Kon Trubkovich in the living room; the curtains are in a Rogers & Goffigon linen. A pair of slipper chairs by Tristan Auer is covered in a Holly Hunt silk, the pouf is by Marc Bankowsky, the circa-1950 desk is by Jacques Adnet, and the painting is by Jonathan Meese. See Resources.









Armchairs by Caste upholstered in a Holly Hunt velvet surround a circa-1960 dining table by Milo Baughman, which is topped with a sculpture by Rachel Feinstein; the chandelier is by Lindsey Adelman, and the painting is by Alex Katz. **FACING PAGE, FROM TOP:** Paintings by Thomas Zipp, left, and Hannah van Bart on the stair landing; the table is by Christophe Delcourt, the sculpture is by Volker Hüller, and the walls are painted in Farrow & Ball's Dimity. The breakfast room features a 1961 Florence Knoll table surrounded by Eames chairs and a custom-made banquette upholstered in a Spinneybeck leather; the artwork above it is by Ohad Meromi, and the sculpture is by William J. O'Brien. See Resources.



woodwork, and built a room-size trophy closet for Mimran upstairs. Nothing was left untouched, from the kitchen, with its leather banquette and limed-oak floor, to the tranquil master bedroom, where white walls and draperies frame the leafy view. The centerpiece of the renovation was a sinuous new staircase with an Art Deco-inspired handrail that curves around a freestanding round column.

In the fashion business, small details like color and fabric make all the difference, and on that front the Mimrans admit they are sticklers. "It drives us crazy if a certain shade is even just a little bit off," Newport-Mimran says. Indeed, during the course of the renovation, the living room curtains had to be replaced ("They were too green and didn't drape with enough importance," she says), the fabric on the sofa was deemed too mauve ("It was making everything look dead," he says), and the upholstery on the dining room chairs was swapped from boardroom brown to a lipstick cherry red. "It was like that scene in *Mr. Blandings Builds His Dream House*," Sinclair says of the Mimrans' decision-making process, "where the wife obsesses on the perfect shade of yellow for the walls."

In the same way, the art—from a dramatic Kehinde Wiley portrait in the hallway to the abstract Larry Poons painting that floats over the living room sofa—was shifted from wall to wall and room to room until each piece gradually settled into place. "When a painting finds its home on a wall, it's magic," Mimran says. "It owns that space."

The fashion world moves so quickly that he and his wife didn't mind taking it slow when it came to their renovation. "In fashion, what's right today, six months from now is wrong," he says. "But you never get that feeling with architecture and interiors. It takes time to find all the pieces that you love, but that's what makes a space interesting: It's an expression of who you really are." ■



In the master bedroom, a 1960 bench by Harvey Probber is upholstered in a Holly Hunt fabric, the armchair is by Jens Risom, and the rug is by Stark; the floor lamp is a Max Ingrand design for FontanaArte, and beside it are a mixed-media piece by William J. O'Brien. **FACING PAGE:** Mimran's closet contains a daybed by Racines, a 1950s lamp by Pierre Guérice, and a side table by Jacques Adnet; the cabinetry is custom made, and the carpet is by Stark. See Resources.



In the living area of Robert Rowe's Manhattan studio, the sofa is by Bernhardt, the cocktail table is from the 1970s, and the Coromandel screen and paintings on the far wall date from the 1930s; the brass sculpture of a bull's skull is vintage, and the rug is by Barbara Barry for Karastan. **FACING PAGE:** A photograph by David Haxton hangs above a 1970s stool in the entry; the wallpaper is by Nobilis, and the archway and wall beyond are painted in Benjamin Moore's Desert Camel. See Resources.



STUDIO SYSTEM

Inspired by his favorite film noir, an advertising executive transforms his New York studio apartment into a swank sanctuary that comes alive at cocktail hour

TEXT BY NANCY HASS · PHOTOGRAPHY BY BJÖRN WALLANDER
PRODUCED BY ROBERT RUFINO

When Robert Rowe first laid eyes on the unrenovated studio in a prewar building in Manhattan's Chelsea neighborhood, an inspiration hit him like a brick from its facade: *Mildred Pierce*.

If he could transfer to the small space just a soupçon of the glamour of Michael Curtiz's 1945 noir masterpiece—the Art Deco-meets-Spanish Revival house in California's San Fernando Valley, Joan Crawford's chic office in the restaurant in Laguna Beach, the masculine sexiness of the Malibu beach house—he would have the perfect aerie. He didn't want a literal adaptation, just a feeling, a place to repair to between his many travels as head of international advertising for *W* magazine, which include managing offices in Paris and Milan.

"It's a 1938 building with a spectacular Deco lobby, so I wanted to give it the feeling of a bachelor pad of that time," Rowe explains. "I loved the idea of a bungalow in the city."

Two years later, he has created 575 square feet of pure atmosphere, the ultimate gentleman's hideaway where not an inch is wasted or unplanned. Yet with the light across Seventh Avenue flowing in through large windows, there is a sense of openness that makes the place feel especially expansive.

It helps that the studio has fantastic bones. In the renovation, Rowe kept the arched doorways, and the layout features hallways as well as a raised platform for the bed to give the illusion of separate living spaces. "People sitting on the sofa always ask where the bedroom is because they don't even see the bed," he says. "Their eyes just fly right over to the window." But it is Rowe's unerring sense of proportion and whimsical mixing of objects that make it a showplace.

The apartment is a primer on how to focus on function and harmony rather than getting caught up in provenance. While there are valuable pieces, including a geometric C. Jeré wall sculpture, and custom furniture designed to fit the limited dimensions, some of Rowe's most prized possessions were scored on the cheap.

A perfect example is the amber glass lamp that sits atop a black-lacquer-and-rosewood sideboard by Bernhardt. Rowe bought the lamp for \$99 at Home Depot a half dozen years ago, shantung shade included. The lamp had a place of honor in his last home, a townhouse in Brooklyn, and he plans to take it with him forever. "Every single person who comes in here falls in love with it," he says. "I get so much pleasure out of having this \$99 lamp on top of that nice piece."



Across the room sits an impressive bust that at first glance looks Roman but, on close inspection, is actually made of papier-mâché. "If it were plaster, that would seem so pretentious. I mean, I live in a studio. But papier-mâché?"

Still, he concedes that there are places where "fun" doesn't cut it in an apartment so tiny. His bed, with its upholstered headboard and nailhead trim, had to be bespoke, in a size somewhere between full and queen, in order to fit onto the platform and still leave enough room to enjoy the view. And his desk, which doubles as a dining table, was made to fit exactly behind the sofa. "You have to know when to spend money, and when you don't have to," Rowe says.



A 1970s Knoll armchair in the living area is upholstered in a wool suiting fabric, the floor lamp is by Ralph Lauren Home, and the walls are painted in Benjamin Moore's Waynesboro Taupe; beneath a glass sculpture by Rob Wynne and a drawing by Paul Antonio Szabo, a 1970s painted chest holds a papier-mâché bust by an unknown artist. **FACING PAGE, FROM TOP:** The kitchen's custom cabinetry is painted in Benjamin Moore's Dove Wing, the countertops are Caesarstone, and the dishes are from Restoration Hardware. The desk is a custom design, the chair is 1960s Danish, and the Roman shade is in a wool by Maharam. See Resources.





Creating atmosphere without clutter involves seeing every corner of the space as its own little universe, he says, and making hard choices. The rather grand entryway is wallpapered in a faux-bois pattern, has a lacquered ceiling, and is lit dramatically, with a large mirror leaning on a burl wood cabinet to make the area seem even more impressive. Behind his desk hangs a collection of midcentury oils that evoke his childhood outside of Pittsburgh, visions of the ruins of industrialism painted by artists of the WPA, a movement he discovered as a boy while staring at the many murals throughout the Rust Belt city. An ampersand-and-ellipsis wall sculpture made of poured glass by Rob Wynne, whose work is often featured by architect Peter Marino in his designs for Dior stores, is placed beside an ornate Chinese Coromandel screen.

But the apartment is far from museum-like. In fact, one of his criteria for all his furnishings is that they stand up to real life. Rowe hosts plenty of cocktail parties, often with more than a dozen people balancing their drinks on the 1970s-era chest he picked up when Diane von Furstenberg auctioned off the contents of her storied West Village office-and-residence complex in 2005.

And Rowe lives for visits from his nieces and nephews, who sleep on an air mattress—wedged perfectly into the space allotted it, of course—and joyfully keep him up all night with their animated stories and playfulness.

“I don’t want them to think it’s unacceptable to jump on the furniture,” Rowe says. “You want something that’s interesting and elegantly turned out without being precious. That seems like a pretty good goal, whether it’s how you look or how you live.” ■



In the bedroom alcove, the bed is upholstered in a 19th-century wool carriage blanket and dressed in linens by the Company Store and a 19th-century paisley shawl; sconces by Robert Abbey flank a 1970s C. Jeré sculpture, the curtains are in a Loro Piana cashmere, and the walls are painted in Benjamin Moore's Kingsport Gray. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** A 1970s cabinet by Milo Baughman holds a lamp by James Mont and a painting by Meghan Gerety. A closet door is painted in Fine Paints of Europe's Holländac Brilliant in black. A vintage mirror and a drawing by Andrew Brischler sit atop a sideboard by Bernhardt. See Resources.

The living room of Robert Marc and Gunnar Spaulding's apartment in a Jean Nouvel tower in Manhattan's Chelsea neighborhood. The interior design by Neal Beckstedt features a walnut desk and an armchair by Franco Albini, a vintage torchiere by Ettore Sottsass, and a coal side table by Jim Zivic; the painting is by Victor Pesce, and the marble-and-bronze sculpture is by an unknown artist. **FACING PAGE:** The paintings are by Lloyd Martin, and the walnut-and-bronze cabinet is custom made. See Resources.





WITH A FRESH EYE

*It makes perfect sense
that eyewear maestro Robert Marc
would be drawn to a faceted
glass tower with crystal-clear views of
downtown Manhattan*

TEXT BY CELIA BARBOUR
PHOTOGRAPHY BY ERIC PIASECKI
PRODUCED BY ROBERT RUFINO



ROBERT MARC was 3,600 miles from home when he realized where he needed to live next. “I went to an event at the Institut du Monde Arabe in Paris, an incredible building designed by Jean Nouvel,” says Marc. “The facade of the building is like eyes, with apertures that open and close depending on the sunlight.” No surprise that Marc would be intrigued by the intricate ocular mechanisms: An eyewear designer for the past two decades, he creates elegant and refined collections that have been credited with bringing a couture sensibility to the accessory. That night, he felt a connection with the visionary architect, whose second New York City residential building, a tower overlooking the Hudson River, had recently been completed.

At the time, Marc was happily ensconced in another architectural masterpiece, one of the glass towers erected by Richard Meier in Manhattan’s West Village. But a move felt right. Marc had recently embarked on a new relationship with Gunnar Spaulding, the chief marketing and merchandising officer of his eyewear business, and appreciated the symbolic importance of a fresh start. “It mattered that Gunnar and I were doing this together,” he says of the move.

Moreover, the rapidly expanding company was demanding a lot more time from the pair (the collection would soon be represented by more than 200 dealers in 20 countries, as well as at eight Robert Marc boutiques around New York City). By moving north to Chelsea, they’d be closer to their office. The biggest draw, however, was aesthetic. “I learned long ago that I react emotionally to visual things,” says Marc. “For me, aesthetics are everything.”

To outfit the new space, he needed the help of a designer with an equally exacting eye, a knack for precision, and an instinct



FACING PAGE: Marc, left, and Spaulding in front of a photograph by Anne Katrine Senstad in the dining area; the vintage chairs are by Guillermo Ulrich. **THIS PAGE:** The armchairs, covered in a suede by Spinneybeck, sectional sofa, and cocktail table are all custom designs by Studio Luxe; the rug is by Patterson Flynn Martin, and the terrazzo flooring is original to the Nouvel design. See Resources.





for balance. Luckily, the perfect candidate was already close at hand. Neal Beckstedt had renovated two Robert Marc boutiques and knew his client's sensibilities well. "Robert is meticulous, minimal, and very pure," says Beckstedt. "And he's even more disciplined than I am."

Discipline is surely required to inhabit an apartment that is as much Expressionist sculpture as blank box. Nouvel's interiors include a series of shallow rectangular niches set into the walls, windows of various sizes and heights, each at a different angle to the facade, sloping ceiling planes, and a floor plan with few parallel lines. For Beckstedt, turning the space into a vibrant, livable home required first simplifying the rooms. "The previous occupant's renovations weren't really true to the architecture," says Beckstedt. "I wanted to bring it back to a clean white shell, with a better paint job and better plaster to create those crisp lines." It also meant responding to the uneven rhythms of the architecture with sensitivity and finesse. "I loved the idea of echoing Nouvel's Mondrian effect throughout the apartment," says Beckstedt. He worked in a language of shifting planes and overlapping rectangles—"like the bed, which is set against a window that drops behind it," an unusual placement. "It's about creating patterns," he says.

Complicating the endeavor was the fact that Beckstedt wasn't starting from scratch. The majority of the furnishings came from Marc's previous apartment (many having been custom designed for that space by Studio Luxe of Brooklyn). Marc was likewise uninterested in replacing the artwork or most of the accessories. So Beckstedt's mission was to conjure something quite new from familiar old pieces. No easy task—made harder by an eight-week time frame.

But Beckstedt, an easygoing Midwesterner who grew up on a farm and is generous with his laughter, took it in stride, adopting an editor's approach to the project. "It was all about choosing the right pieces and then adding to them," he says. He reupholstered furniture and layered in accessories with a goal of introducing more warmth to the interior. "I loved Robert's apartment before, but it felt formal. I prefer spaces that are a little bit more relaxed—not sloppy, but with an ease and naturalness to them."

The clients find the result both calming and rejuvenating. "In my work, I try to mix history, textures, colors, feelings," says Marc. "This apartment does that, too. Soft textures against hard surfaces, color against white."

Nouvel's niches demanded an approach all their own. "I've seen other apartments in this building," says Beckstedt, "and I suspect people have a hard time understanding what to do with them." He opted to compose the niches using assortments of objets, turning each inset into a sort of free-form shadow box. For the clients, finding art in compositions of everyday objects comes naturally. Indeed, they do it every time they gaze out the windows.

"The views are incredibly sculptural," says Marc. "We look out onto the Gehry IAC building, and the juxtaposition of that with the old piers, the old seminary, the old Chelsea warehouses and brownstones—I love it." Not least because these richly textured, unruly views are framed by such perfectly designed windows.

"My eye catches every line," admits Marc. "I look at things in fractions of millimeters. If something is off in my environment, I feel it on a visceral level." Fortunately, he needn't face such discomforts. Because when it comes to aesthetic precision, he, Beckstedt, and Nouvel clearly see eye to eye to eye. ■

In the master bedroom, the custom-made headboard is upholstered in a Clarence House fabric, the bedding is by Calvin Klein Home, and the vintage Harvey Propper stools are from Modest Designs; the vintage table lamp is by Gerald Thurston, the wall sculpture, in the style of Louise Nevelson, is by an unknown artist, the rug is by Patterson Flynn Martin, and the walls are painted in Benjamin Moore's Decorators White. **FACING PAGE, FROM TOP:** The master bath features custom Corian countertops, a Kohler tub, and a sculpture by an unknown artist. In the den, a Gio Ponti armchair is covered in a fabric by Armani/Casa; the sofa, upholstered in a Rubelli fabric and Spinneybeck leather, and the leather cocktail table are custom made; the sculpture is by an unknown artist. See Resources.



LIFE of the PARTY

When renowned hostess and fashion plate Rena Abboud reconceives her husband's bachelor-pad townhouse in London, the results are vivid, dramatic, and, not surprisingly, perfect for entertaining

TEXT BY ROSLYN SULCAS · PHOTOGRAPHY BY SIMON UPTON
PRODUCED BY CYNTHIA FRANK





Rena Abboud, famous for her themed parties, her larger-than-life glamour, her love of high fashion and haute couture, and her passion for color, isn't given to indecision. When she first saw her future husband's chrome-and-black-leather-clad London townhouse, she knew exactly what to do. "We have to sell the house and buy something else," she told him. But Makram Abboud wasn't having it. "We should make it work," he replied.

The man who has made it work is Philip Vergeylen, who with his partner, Paolo Moschino, runs Nicholas Haslam Ltd., a division of the firm founded by celebrated British designer and man-about-town Nicky Haslam. Vergeylen and Abboud have been friends for years, and she called him immediately. "I said, 'Tell me honestly, could I love this house?'" Abboud recalls.

Eighteen months and an extensive renovation later, the Abbouds are happily living in the house, in London's smart Chelsea neighborhood, with Rena's two teenage daughters. "The great thing about Rena is that when she decides to go for something, she really goes for it," says Vergeylen. "She is incredibly impatient and very focused, so I would wake up every day to about 12 e-mails, full of ideas and photographs of furniture she had found. The renovation was done at Rena's supersonic speed: seven months for the whole house."

ABOVE: Rena Abboud near her family's London townhouse, which was decorated by Philip Vergeylen of Nicholas Haslam Ltd. **FACING PAGE:** In a sitting room at the entrance of the townhouse, a pair of 1940s French stools are upholstered in a Bruntschwig & Fils linen, the 1970s Belgian cocktail table holds a large ceramic bowl from Tomasz Starzewski, and artwork by Shepard Fairey hangs above a bronze fire screen by Charles Edwards; the early-20th-century Louis XVI-style chairs against the wall were purchased at Christie's, Abboud acquired the statues of monks in Singapore, the walls are sheathed in antiqued-mirror panels, and the floors are ebonized oak.





Vergeylen's most audacious stroke was to transform the three-story black-and-white house ("a real bachelor pad," Abboud says with a laugh) and its warren of small rooms into an open, airy, and opulent blur of vivid color. "The ground floor had five small rooms," Vergeylen explains, "and because I know Rena so well, I know how much she entertains; it's not eight people, it's 50, or even 150. We had to open up." By digging out the basement and moving the kitchen and dining room downstairs, Vergeylen was able to make the whole of the first floor into an entertaining space that offers both discrete seating areas and open-plan expansiveness.

The colors that dominate much of the ground floor are an eye-popping *Arabian Nights* mix of turquoises, greens, and oranges, with hand-painted walls of bronzy green-blue set against ebonized-oak floors. That palette, Vergeylen says, came from an unusual brief: "Rena handed me a peacock feather and said, 'This is what I want.'"

Realizing that it was important to have visual relief from the hot color elsewhere, Vergeylen kept the entrance area in calmer shades of browns and creams and gold. "What is typical of our design style

NEAR LEFT: A custom staircase of steel and reinforced glass leads from the ground floor to the downstairs dining room and kitchen; the flooring is polished slate. **BELOW:** The sofa in the ground-floor study is upholstered in a Romo fabric, the floor lamps are by Nicholas Haslam Ltd.; the black-lacquered paneling and the obelisk-shape bookshelves are custom made, the paintings were purchased in Singapore, and the sisal rug is by Tim Page Carpets. **FACING PAGE:** In the ground-floor sitting room, the slipper chairs, upholstered in a cotton velvet by Lewis & Wood, and the sofa are by Nicholas Haslam Ltd., the ikat pillows are from Istanbul, and the 19th-century Korean screen was bought at Christie's; the table covering is in a linen by Jim Thompson, and the rug is by the Rug Company. See Resources.





The dining room's armchairs are upholstered in a linen from Nicholas Haslam Ltd., and the tablecloth was a gift from fashion designer Tory Burch; wood-and-frosted-glass sliding doors lead to the kitchen. **FACING PAGE, FROM TOP:** Pendant lights by Eichholtz hang above a steel island in the kitchen; the stools are by Lamboro. A custom-made sofa in the family room is covered in a glazed linen from Nicholas Haslam Ltd., the photographs are by Halim Al Karim, the cocktail table was found at Harrods, and the sisal rug is by Tim Page Carpets. See Resources.





is that it's about contrast," he says. "There are contrasts of color, and also a juxtaposition of styles, from a 19th-century copy of an 18th-century English sofa to a John Dickinson table covered with Middle Eastern antiquities. Of course, everyone always heads straight for the turquoise sofa."

How to get from the entertaining area to the new downstairs dining area, however, posed a problem. Continuing the main staircase would have cut into the newly acquired space in an unattractive fashion. But having to use a staircase at the back of the house seemed, Abboud says, "a bit weird." Vergeylen's solution was to design a stunning, sculptural, all-glass descent that feels like anything but a back staircase and also creates a brilliantly illuminated contrast to the saturated colors of the first floor. "After a few drinks, people are a bit panicked on those stairs," Abboud says with a laugh. "But it's a big hit."

In the newly created basement area, two large square tables can be joined, and a pair of chaise longues at the end of the room can be moved aside to make room for extra tables when Abboud stages one of the themed dinners for which she is legendary. (In 2002, Assouline published her *Be My Guest: Theme Party Savoir-Faire*, a photographic diary of the 14 parties she had given in the previous year.) "With entertaining, it's not about having a big space—quite the contrary," says Abboud, who was born in Baghdad and spent some of her childhood in the Persian Gulf, where her father founded the investment firm Investcorp. "People like to congregate, to feel close and tight. I've had 60 people seated for dinner downstairs. So what if you can't cut your food at the same time as your neighbor!"

On the upper floors, Vergeylen's principal change was to open up a small room and corridor to create the hot-pink dressing room of every woman's fantasies, with specially constructed drawers for gloves, scarves, hats, and belts, color-coded displays of jewelry in acrylic boxes, and handbags arrayed like artwork on shelves.

For now, the master bedroom has a neutral palette. But Abboud has other plans. "Red," she states in a definitive tone. How will her husband feel about that? "He'll love it," she says confidently. ■





In the master bedroom, the bench, custom-made headboard, antiqued-mirror chests, and vintage lamps are all from Nicholas Haslam Ltd.; the artwork is by Kira Appelhans, and the walls are painted in Dulux's Tuparoa. **FACING PAGE:** Abboud's dressing room features walls and custom-made cabinetry painted in Dulux's Russian Velvet 3. See Resources.

Items pictured but not listed are from private collections.

COVER

Wall sconce in the manner of Jacques Biny from *Last Century* (011-33-6-82-98-48-59; lastcenturyantiques.1stdibs.com). Artwork by Anthony Pearson from *Marianne Boesky Gallery* (212-680-9889; marianneboeskygallery.com).

MASTHEADS

PAGE 36: Ephedra brass lamp, \$8,140, by *Fendi Casa* (800-634-4043; luxurylivinggroup.com). Daniela chair, \$5,214, by *Missoni Home* (631-353-3700; missonihomemhamptons.com).

TALENT

PAGE 70: Nicola and Chris Cox of *Cox London* (011-44-20-8880-3923; coxlondon.com). Furnishings available at *Rose Tarlow Melrose House* (323-651-2202; rosetarlow.com).

TALENT

PAGE 72: Patrick Gilles and Dorothée Boissier of *Gilles & Boissier* (011-33-1-45-41-74-96; gillesetboissier.com).

SHORTLIST

PAGE 86: *Dries Van Noten* (www.driesvannoten.be). *Thierry De Cordier* (thierrydecordier.com). *Francis Bacon* (francis-bacon.com). *Gerhard Richter* (gerhard-richter.com). *Russian Breakfast tea* by *Mariage Frères* (mariagefreres.com). *Plantin-Moretus Museum* (011-32-3221-1450; museumplantinmoretus.be).

TREND ALERT

PAGE 90: Multi-Colored Squiggle necklace, \$250, by *David Forlano* and *Steven Ford* from *Artful Home* (877-223-4600; artfulhome.com). Kerlan linen, in Aubergine, #BRO002KERL, by *Bernard Thorp*, to the trade from *Stark* (212-752-9000; starkfabric.com). Entangled Light neon work, \$15,000, by *Mary Wallis* and *Suzanne Tick* from *Mary Wallis Studio* (646-580-8135; marywallis.com). Glazed stoneware urn, \$24,000, by *Per Weiss* from *Maison Gerard* (212-674-7611; maison Gerard.com). Oval Meander cocktail table, \$45,000, by *Mattia Bonetti* from *Paul Kasmin Gallery* (212-563-4474; paulkasmingallery.com). Bittersweet rayon-silk, in 05, #NCF3621, by *Nina Campbell*, to the trade from *Osborne & Little* (877-322-7420; osborneandlittle.com). Sterling ID bangle, \$1,100, by *Georg Jensen* (800-546-5253; georgjensen.com). Winding Way linen-polyester, in Aqua, #2010140-13, by *Suzanne Rheinstein*, to the trade from *Lee Jofa* (888-533-5632; leejofa.com). Ribbons wallcovering, in Gris, #RIB-04, to the trade from *Innovations* (800-227-8053; innovationsusa.com). Crista top, \$1,780, and *Bordeaux Parvis pants*, \$1,130, fall 2014, by *Dries Van Noten* (www.driesvannoten.be). Blue Coral dinner plate, \$154, by *John Derian* (212-677-3917; johnderian.com). Corallina linen, in Acid Green, #68454, by *Alessandra Branca*, to the trade from *Schumacher* (800-523-1200; fschumacher.com). Rope Embroidery clutch, \$1,520, winter 2014, by *Stella McCartney* (212-255-1556; stellamccartney.com). Vogue polyviscose-cotton, in Plomb, #F2695008, to the trade from *Pierre Frey* (212-421-0534; pierrefrey.com). Squiggle Blue rug, \$134/sq. ft., by *Vivienne Westwood* for the *Rug Company* (212-274-0444; therugcompany.com). Trefle mirror by *India Mahdavi*, to the trade from *Ralph Pucci* (212-633-0452; ralphpucci.net).

INSPIRATION

PAGES 94-95: *Adam Selman* (adamselman.com). *Peter Som* (petersom.com). *Stephen Burrows* (stephenburrows.com). **PAGE 96:** *Jennifer Fisher* (jenniferfisherjewelry.com). *Anna Sui* (annasui.com). *Michael Bastian* (michaelbastiannyc.com). **PAGE 98:** *Jordana Warmflash* of *Novis* (novisnyc.com). Kaleido trays by *Clara von Zweigbergk* for *Hay* from *Design Within Reach* (800-944-2233; dwr.com). Under trays, *Star Coral dhurrie* by *Vanderhurd* (212-213-6541; vanderhurd.com). On bedside table, *Bel Air scoop vase* by *Jonathan Adler* (800-963-0891; jonathanadler.com). Bedding and pillows by *Roberta Freymann* (robertarollerrabbit.com). On chair, *Neo Geo Lozenge throw pillow* by *Jonathan Adler*. *Betsey Johnson* (betseyjohnson.com). *Ralph Rucci* (ralphrucci.net). *Jill Stuart* (jillstuart.com).

PAGE 99: *Wes Gordon* (wesgordon.com).

PAGE 100: *Darlene and Lizzy Okpo* of *William Okpo* (williamokpo.com). In bedroom, artwork by *Kazumi Yoshida* from *Cheryl Hazan Contemporary Art* (212-343-8964; cherylhazan.com). *Adam Lippes* (adamlippes.com). *Josie Natori* of *Natori* (natori.com).

PAGE 102: *Greg Armas* of *Assembly New York* (assemblynewyork.com). Bottom left, artwork by *Will Squibb* (willwhealersquibb.com). *Marcus Wainwright* and *David Neville* of *Rag & Bone* (rag-bone.com).

UNCONVENTIONAL WISDOM

PAGE 108: *Linda Fargo* (bergdorfgoodman.com). *Windows at Bergdorf Goodman* by *David Hoey*, *Linda Fargo*, and *Thomas Hine* from *Assouline* (assouline.com).

TRUTH IN DECORATING

PAGES 126-130: *Kara Mann* of *Kara Mann Design* (212-203-9501; karamann.com). *Grant K. Gibson* of *Grant K. Gibson Interior Design* (415-939-0243; grantkgibson.com).

ART SHOW

PAGES 134-136: *George Stoll* (georgestoll.net) is represented by *Baldwin Gallery* (970-920-9797; baldwingallery.com).

DESIGN SOLUTIONS

PAGES 151-154: Architecture by *Karl Fournier* and *Olivier Marty* of *Studio KO* (011-33-1-42-71-13-92; studioko.fr). **PAGE 151:** *Neowall sofa* and *ExtraSoft ottoman* by *Piero Lissoni* for *Living Divani* (917-291-0235; livingdivani.it). **PAGE 152:** *Peter chairs* by *Antonio Citterio* for *Flexform* (212-355-2328; flexformny.com). **PAGE 154:** In kitchen, oven by *Whirlpool* (866-698-2538; whirlpool.com). In living area, custom chairs by *Studio KO*.

DANIEL'S DISH

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HITTING HER GROOVE

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THE UNCOMMON THREAD

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DOUBLE EXPOSURE

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Plains, to the trade from *Holly Hunt* (800-320-3145; hollyhunt.com). Painting in stairwell by *Al Held* from *Loretta Howard Gallery*. Custom staircase by *Edward I. Mills of Edward I. Mills and Associates*. **PAGES 192–193:** In living room, bench by *Marc Bankowsky* from *Maison Gerard* (212-674-7611; maisongerard.com). Painting by *Kon Trubkovich* from *Marianne Boesky Gallery* (212-680-9889; marianneboeskygallery.com). Slipper chairs covered in *Silk Luxe*, in *Bridal*, #3904-21, by *Great Plains*, to the trade from *Holly Hunt*. **PAGES 194–195:** On stair landing, painting by *Hannah van Bart* from *Marianne Boesky Gallery*. Sculpture by *Volker Hüller* from *Grimm Gallery* (011-31-20-675-2465; grimmgallery.com). Walls painted in *Dimity* by *Farrow & Ball* (888-511-1121; farrow-ball.com). In breakfast room, *Florence Knoll table* by *Knoll* (212-343-4190; knoll.com). Aluminum outdoor chairs by *Charles and Ray Eames* for *Herman Miller* (888-798-0202; hermanmiller.com). Banquette upholstered in *Sabrina leather*, in *Coronado*, #SA-836, by *Spinneybeck* (800-482-7777; spinneybeck.com). In dining room, *Gallatin armchairs* by *Caste*, covered in *Cotton Velvet*, in *Persimmon*, #1601-19, by *Great Plains*, to the trade from *Holly Hunt*. Sculpture by *Rachel Feinstein* from *Marianne Boesky Gallery*. **PAGES 196–197:** In closet, *Tea Time daybed* by *Henry Becq* for *Racines* (011-33-6-2675-7697; racinescollections.com). *Carla carpet*, to the trade from *Stark* (212-752-9000; starkcarpet.com). In master bedroom, bench upholstered in *Finest Hour linen blend*, in *First Frost*, #4002-01, by *Great Plains*, to the trade from *Holly Hunt*. *Ebbe and Flow rug*, to the trade from *Stark*. Sculpture by *William J. O'Brien* from *Marianne Boesky Gallery*.



STUDIO SYSTEM

PAGE 198: Franco sofa by *Bernhardt* (bernhardt.com). Vintage cocktail table from *Golden Calf* (718-302-8800; goldencalfbrooklyn.com). **PAGE 199:** Photograph by *David Haxton* from *Gavlak* (323-467-5700; gavlakgallery.com). Walls covered in *Papier Bois wallcovering*, #PBS-31, to the trade from *Nobilis* (800-464-6670; nobilis.fr). Walls painted in *Desert Camel* by *Benjamin Moore* (855-724-6802; benjaminmoore.com).



PAGES 200–201: In living area, *Fairfield Pharmacy floor lamp* by *Ralph Lauren Home* (888-475-7674; ralphlaurenhome.com). Walls painted in *Waynesboro Taupe* by *Benjamin Moore*. Sculpture by *Rob Wynne* from *Gavlak*. *Papier-mâché bust* from *The Upper Rust* (212-533-3953; theupperust.com). In kitchen, cabinetry painted in *Dove Wing* by *Benjamin Moore*. Countertops of *Misty Carrera quartz* from *Caesarstone* (818-779-0999; caesarstoneus.com). Chinese porcelain dishes by *Restoration Hardware* (800-910-9836; rh.com). Custom *Luca desk* by *Costantini Design* (212-858-0603; costantinidesign.com). Roman shade in *Dandy wool*, in *Chocolate*, #463550-003, by *Maharam* (800-645-3943; maharam.com).

PAGE 202: Closet door painted in *Hollandlac Brilliant*, in *Black*, by *Fine Paints of Europe* (800-332-1556; finepaintsofeurope.com). **PAGE 203:** Walls painted in *Kingsport Gray* by *Benjamin Moore*.



WITH A FRESH EYE

PAGES 204–209: Robert Marc (robertmarc.com). Interior design by *Neal Beckstedt* of *Neal Beckstedt Studio* (212-924-0700; nbeckstedtstudio.com). **PAGES 204–205:** Vintage torchiere by *Ettore Sottsass* from *Drake Limited* (718-607-8194; drakelimited.com). Coal side table by *Jim Zivic*, to the trade from *Ralph Pucci* (212-633-0452; ralphpucci.net). Painting by *Victor Pesce* from *Elizabeth Harris Gallery* (212-463-9666; elizabethharrisgallery.com). Marble-and-bronze sculpture from *Dana John* (323-965-0400; danajohn.com). Paintings by *Lloyd Martin* from *Stephen Haller Gallery* (212-741-7777; stephenhallergallery.com). Custom cabinet by *Studio Luxe* (212-366-9136; studiolumex.com). **PAGES 206–207:** In dining area, photograph by *Anne Katrine Senstad* from *Gallery Nine5* (212-965-9995; gallerynine5.com). Armchairs covered in *Marissa suede*, in *Black Current*, #MA-4441, by *Spinneybeck* (800-482-7777; spinneybeck.com). Custom sectional sofa, covered in *Mohair cotton velvet*, in *Pewter*, #7400-9, to the trade from *Donghia* (800-366-4442; donghia.com), and cocktail table by *Studio Luxe*. **37 Linaires rug**, to the trade from *Patterson Flynn Martin* (212-688-7700; pattersonflynnmartin.com). **PAGE 208:** In master bath, sculpture from *Mantiques Modern* (212-206-1494; mantiquesmodern.com). In den, *Atessa armchair* by *Gio Ponti* for *Property* (917-237-0123; propertyfurniture.com), covered in *Faro polyviscose-polyurethane*, in *Perla*, #TA034-591, by *Armani/Casa* for *Rubelli*, to the trade from *Donghia*. Sofa upholstered in *Mega cotton-linen*, in *Ecru*, #17032-7, by *Dominique Kieffer* for *Rubelli*, to the trade from *Donghia*, and *Forte leather*, in *Lyrebird*, #FE-4026, by *Spinneybeck*. Sculpture from *Objects20c* (561-659-0403; objects20c.com). **PAGE 209:** Vintage stools by *Harvey Probbler* from *Modest Designs* (718-384-2799; modestdesigns.net). Vintage table lamp by *Gerald Thurston* from *Karl Kemp Antiques* (212-254-1877; karlkemp.com). Wall sculpture in the style of *Louise Nevelson* from *Gustavo Olivieri Antiques* (631-537-2811; gustavoolivieri.com). **37 Linaires rug**, to the trade from *Patterson Flynn Martin*. Walls painted in *Decorators White* by *Benjamin Moore* (855-724-6802; benjaminmoore.com).



LIFE OF THE PARTY

PAGES 210–217: Interior design by *Philip Vergeylen* of *Nicholas Haslam Ltd.* (011-44-20-7730-8623; nicholashaslam.com). **PAGES 210–211:** Stools upholstered in *Le Zebre linen*, in *Charcoal Brown and White*, #BR-79168-08, to

the trade from *Brunschwig & Fils* (800-538-1880; brunschwig.com). *Pimlico fire screen* by *Charles Edwards* (011-44-20-7736-8490; charlesedwards.com). **PAGE 212:** Slipper chair, covered in *Nikita cotton velvet*, in *Marina*, #171, by *Lewis & Wood* (011-44-14-5387-8517; lewisandwood.co.uk) and sofa, covered in *Semper viscose-cotton velvet*, in *Pool*, #Z234-11, by *Zinc*, to the trade from *Romo* (800-338-2783; zincextile.com), by *Nicholas Haslam Ltd.* *Antique screen* from *Christie's* (212-636-2000; christies.com). Table covering of *Enter the Dragons linen*, in *Chinese Spice*, #2099-01, by *Richard Smith*, to the trade from *Jim Thompson* (800-262-0336; jimthompsonfabrics.com). *Over-dyed rug* by *the Rug Company* (212-274-0444; therugcompany.com). **PAGE 213:** *Madeleine floor lamp* and custom obelisk bookshelf by *Nicholas Haslam Ltd.* *TPC sisal rug* by *Tim Page Carpets* (011-44-20-7259-7282; timpagcarpets.com).



PAGE 215: In kitchen, *Maritime pendant lights* by *Eichholtz* from *Restoration Hardware* (800-910-9836; rh.com). In family room, *Maui sisal rug* by *Tim Page Carpets*. **PAGES 216–217:** In master bedroom, *Antiqued Mirror chests* by *Nicholas Haslam Ltd.*

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Diva by Thomas Pheasant for Baker, \$1,922; bakerfurniture.com.



Miss Redhead by Urban Archaeology, \$3,325; urbanarchaeology.com.



Gridy Me by Menu, \$100; menudesignshop.com.



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