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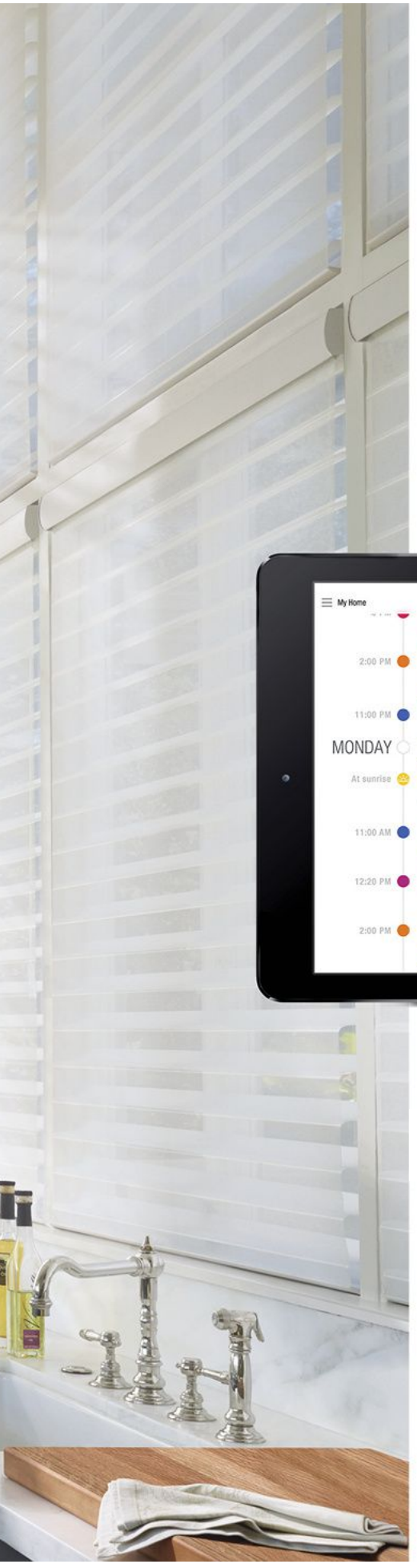

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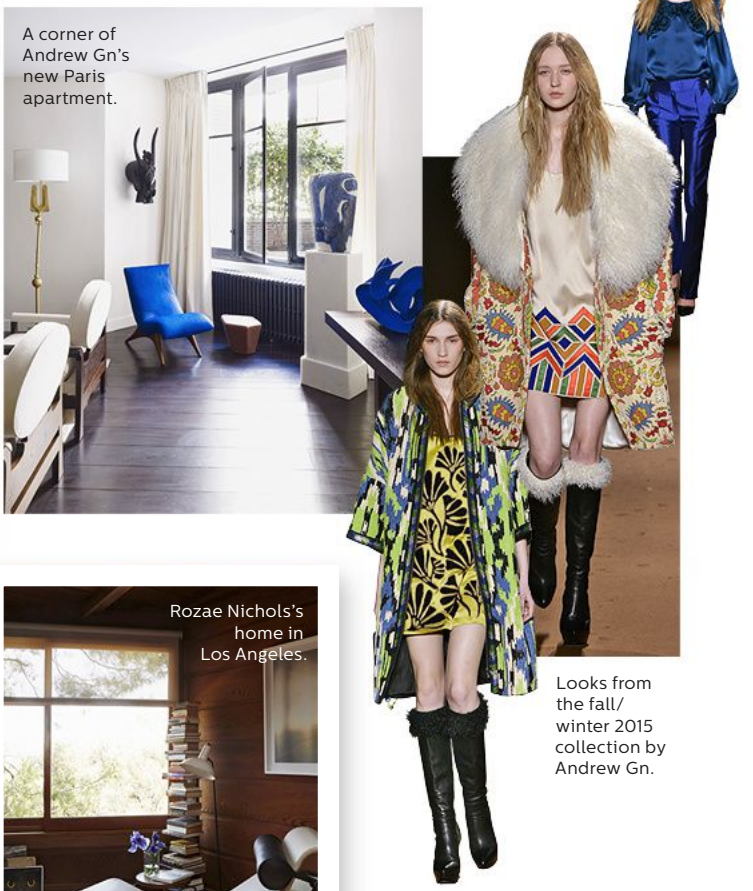
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Buffy Birrittella at her home in Sundance, Utah.



A corner of Andrew Gn's new Paris apartment.

Looks from the fall/ winter 2015 collection by Andrew Gn.

Rozae Nichols's home in Los Angeles.



THE FASHIONABLE LIFE

HOW DOES THE FASHION SET LIVE AWAY FROM THE ATELIER? IT TURNS OUT THEY DEMONSTRATE AS MUCH CREATIVITY AND INGENUITY IN HOW THEY SHAPE THEIR HOMES AS THEY DO IN THEIR WORK, AND THEIR CHOICES RANGE FROM SLEEK URBAN APARTMENTS TO RUSTIC CABINS. THAT'S WHAT WE CELEBRATE IN OUR ANNUAL FASHION ISSUE—THE WAY THESE TALENTS BRING THEIR UNIQUE PERSONAL STYLE HOME.



Giovanna Randall's daughter Nova in her bedroom. **LEFT:** A drawing by Randall.



Amy Fine Collins and her daughter, Flora, at their weekend retreat on Fishers Island, New York.

BJORN WALLANDER (BIRRITTELLA, GN); GETTY IMAGES (RUNWAY); MIGUEL FLORES-VIANNA (NICHOLS); FRANCESCO LAGNESE (COLLINS); WILLIAM WALDRON (RANDALL)

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LEFT: The dining room of fashion designer Andrew Gn's new Paris apartment. **ON THE COVER:** The living room of the Fishers Island, New York, weekend house of style writer Amy Fine Collins. Photography by Francesco Lagnese; produced by Robert Rufino.

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TOP LEFT: BJÖRN WALLANDER; BOTTOM RIGHT: PAMELA COOK/STUDIO D


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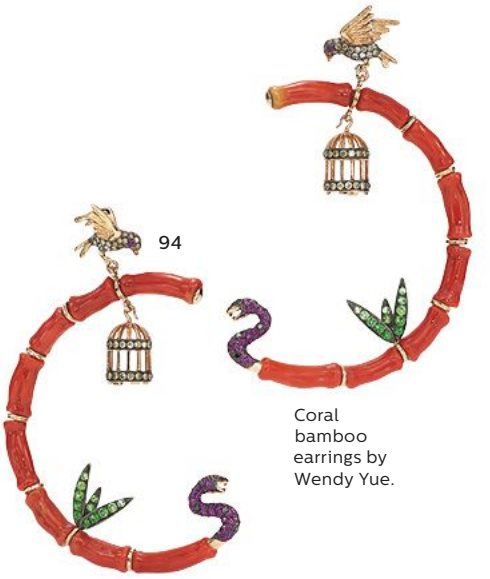
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TOP LEFT: FRANCESCO LAGNESE; BOTTOM LEFT: BJÖRN WALLANDER



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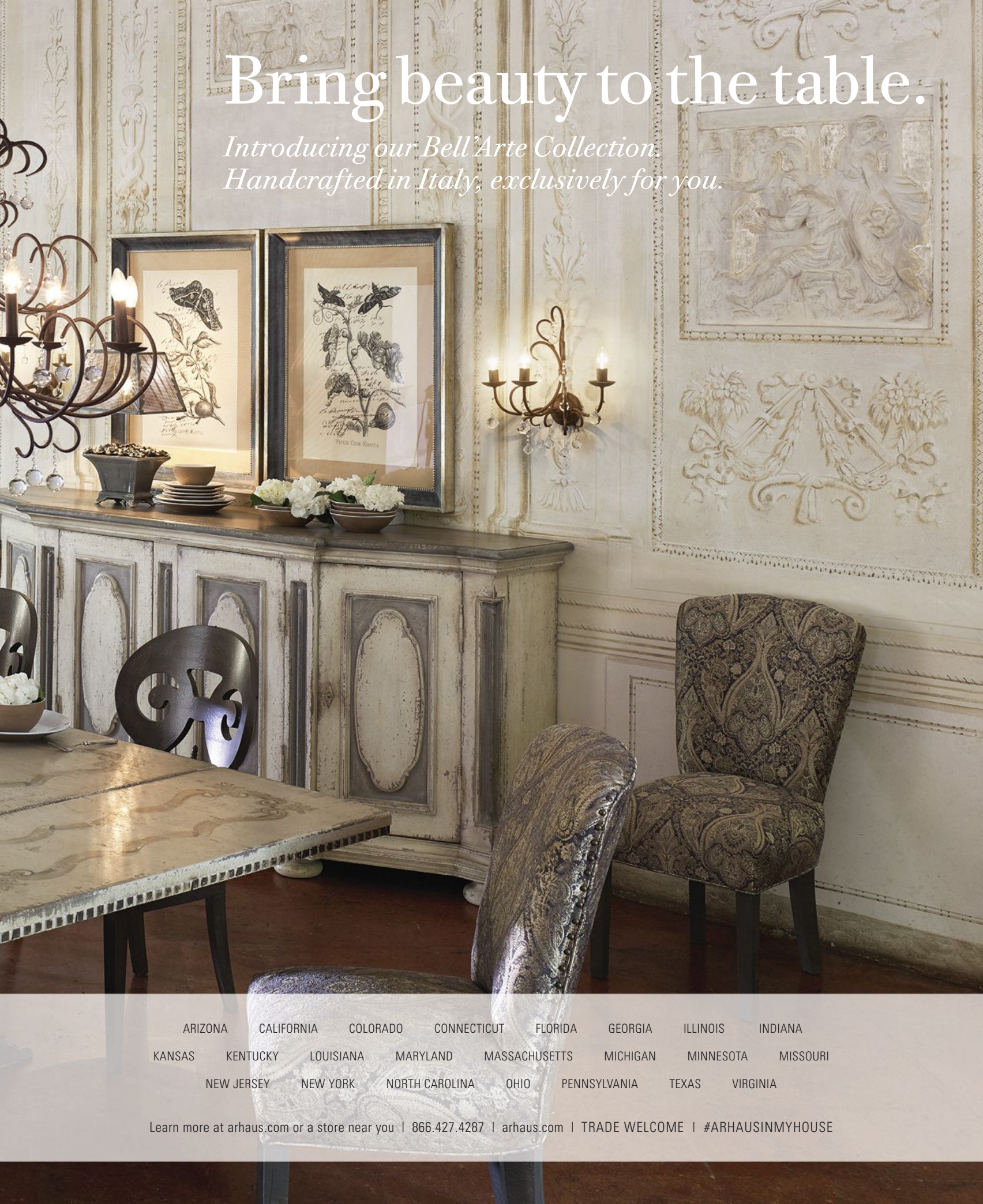
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The entry hall of an apartment in Paris by Jean-Louis Deniot.

LOOKING AHEAD

Don't miss our November issue, on sale October 13, celebrating quality in all its guises

Explore the best of the best in our next issue, which highlights fall's most dazzling fabrics and jewels, living with art, and opulently imaginative interiors:

- A richly patterned and eccentrically hued Manhattan family apartment designed by Steven Gambrel.
- An apartment in Paris fit for a princess by decorator Jean-Louis Deniot.
- A businessman's Berlin retreat made quirky and dramatic thanks to designer Robert Couturier.
- Kelly Behun's bold and jazzy update of a young family's traditional New York apartment.
- A gentleman's Manhattan penthouse studded with modern masterpieces.
- A London townhouse by Paolo Moschino that merges luxe with whimsy.

Plus, a look at the career of Brazilian midcentury master Joaquim Tenreiro, the top 10 wing chairs, a guide to Dallas and Fort Worth, and much more.

CLOCKWISE FROM TOP LEFT: MIGUEL FLORES-VIANNA; SIMON UPTON; PHOTO ECL'ART, GALERIE DORIA, PARIS



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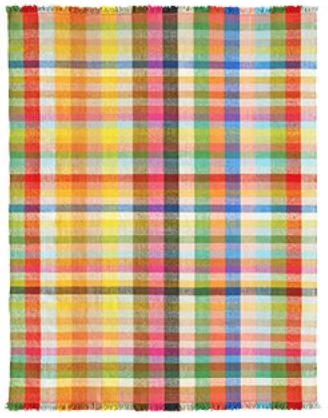
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Bear with me: Panda lamp by Paola Navone for Cappellini.



In living color: Multitone rug by Hella Jongerius for Maharam.

Support system: Aurelia cushion by Designers Guild.



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FASHION WAS ONCE A MATTER OF DICTATES.

Designers (usually in Paris, and usually men) would stage discreet presentations for society ladies perched on gilt chairs, and hemlines would go up or down, structure would be declared in or out, and American stores would begin ordering their authorized line-by-line copies and blatant knockoffs, so that women from New York to San Francisco could execute the commands made halfway around the world.

Then came the triumph of American sportswear by designers as varied as Claire McCardell and Donna Karan, swinging London and its anarchic youth culture, and the rise of blue jeans everywhere. Fashion no longer went from the runway to the street, but from the street to the runway, as pioneers such as Stephen Sprouse and Marc Jacobs have brilliantly understood.

Today, designers are no longer dictators, and fashion editors are no longer the sole determiners of what counts (just ask any one of a number of bloggers, or their millions of followers). And fashion has become all the better for it—richer, more varied, more accessible, and more intriguing to an ever-wider audience. That doesn't mean Parisian designers (or those in London, Milan, New York, Hong Kong, or Berlin, for that matter) are any less important or creative—only that they are now part of a larger and more vivid canvas.

But even as the fashion world has expanded, and brands have achieved near universal recognition, individuals have become more vital to the creativity of fashion. The people behind the labels are still the forces shaping the future, with their early and innate understanding of why we tire of the familiar, and how we will want to dress next season and next year. The personal style of fashionistas, and how they live, remains fascinating, and that is what we celebrate each year in our October issue.

Home design is not as big or as fast-paced as the world of fashion, but it has followed a similar path, and it inspires no less passion among its devotees. And design's overlap with fashion is becoming more crucial. Many fashion designers have their own home collections, and no furniture company can afford to ignore what's happening in fashion. But that doesn't mean you have to embrace it all, either. There are no longer any dictates in decor. With interiors, like clothing, you can decide what works for you. And that, I suspect, is something that will never go out of fashion.







FROM TOP: A Dior presentation, 1950s. A Stephen Sprouse fashion show at New York's Ritz nightclub, 1984. Photographers outside the Chanel show during Paris Fashion Week, July 2015.

PORTRAIT: FRÉDÉRIC LAGRANGE; DIOR AND CHANEL: GETTY IMAGES; SPROUSE FASHION SHOW: DUSTIN PITTMAN

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HAPPENINGS

WHAT'S MODERN NOW

In conjunction with our September issue, ELLE DECOR celebrated modern design on social media. Here are some of our favorite Instagram and Pinterest posts.



RAPLH PUCCI



SCAVOLINI



KRAVET



NATUZZI



MINOTTI



LOLOI RUGS

BAXTER CELEBRATES ITS 25TH ANNIVERSARY

Baxter is celebrating its 25th Anniversary with an exhibition of 25 iconic items that have played a key role in the brand's history. The exhibition is located at The M Building, 194 NW 30th St, Miami, FL 33127 and will run from September 16th until October 5th, 2015 – 10 AM to 4 PM. For more information, visit **baxter.it/us**.



Chester Moon sofa: Leather Kashmir Sucre



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IT TAKES TWO

The Seattle-based creative team of stylist Callie Meyer, above left, and photographer Kathryn Barnard has worked for clients as varied as Martha Stewart Living, Levi's, and Sargento Cheese. In this issue, they shot our Truth in Decorating story (page 132) and the first page of Toolbox (page 155). In January, they plan to launch a line of large-format images for interiors—which happily involves travel, including a trip to Iceland to photograph wild horses. "Working together all the time, we can plan our trips and keep them fresh and exciting," says Barnard (barnardandmeyer.com).









SEW PERFECT

Fashion designer Raf Simons, the subject of this month's Shortlist column (page 96), launched his first line of upholstery fabrics for Danish textile brand Kvadrat in 2014. This year brings new additions to the collection, including cushions and throws, above, inspired by classic twills and featuring pop colors. "It's an ongoing collaboration," says Simons. "The idea is to make this collection grow slowly but surely."

ANNIVERSARY PARTY

This year marks the 20th anniversary of Daniel's Dish, chef Daniel Boulud's monthly column (page 172). "A recipe can be 20 years old and still be as delicious today as it was then," he says. "Food, compared to many other things, is timeless." Nevertheless, the column has evolved over the decades. "Twenty years ago, we weren't making kale salad, for example. Today we're putting vegetables center stage instead of just as a side dish. Also, people have access to a broader range of ingredients." Nevertheless, Boulud's mission to both educate and motivate people to entertain remains the same. "There's nothing that will make someone happier—a friend, a family member, a lover—than for you to cook for them."



Daniel Boulud in our June/July 1995 issue.

BOULUD: SUSAN SALINGER



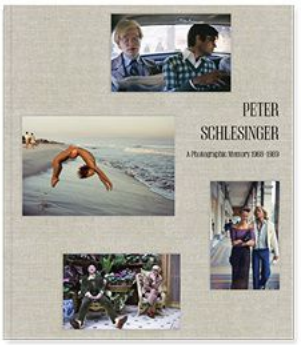
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THE PAST RECAPTURED
Artist Peter Schlesinger, whose ceramic sculptures appear in this month's Art Show column (page 122), has been taking photographs since 1968. "My father gave me my first nice camera when I was 20, and that got me started," he says. His candid portraits of friends—including Manolo Blahnik, Andy Warhol, Cecil Beaton, and his first partner, David Hockney—have been collected in two books: the now-classic *Checkered Past,* below, and *Peter Schlesinger: A Photographic Memory 1968–1989,* left, out this month from Damiani. "All my photographs are in albums," he says, "and these are the ones that stood out for me. I'm aware that my pictures show a lifestyle that doesn't exist any longer. I think that's what photography is about."





MODEL APARTMENT

Photographer Björn Wallander has shot both interiors and portraits of the fashionable—but never before for two magazines at once. Recently he was assigned to capture Andrew Gn in his new Paris apartment (page 180) and for *Harper's Bazaar*'s October The Fashionable Life column. (Gn's other, very different Paris apartment, which he retains, was photographed by Simon Upton for a feature in our October 2011 issue, above.) "I love working with Andrew," says Wallander. "He has great taste and a good sense of how to mix things." Different assignments have different goals, notes Wallander. "With interiors, I try to express the feeling of the place, as though you were sitting there. With fashion, it's about what you want to convey by clothes, attitude, and look."

BUYER'S DELIGHT

Tastemaker Amy Fine Collins, whose Long Island home appears on page 188, picks her favorite sources for vintage clothing and antiques:

• Boston Arts and Antiques Company, Boston: "My sister Erika Fine is involved with this store, so naturally I recommend it. Most recently, it was the source for a lovely lilac Wedgwood biscuit barrel."

• Therealreal.com: "My default site when I am procrastinating. It's beautifully organized and affordably priced, with carefully selected clothing, jewelry, accessories, and art."

• The Lighthouse International POSH Sale: "A shopping extravaganza held annually in Manhattan. Proceeds help the visually impaired. I have found vintage pieces by Geoffrey Beene and Galanos."

• Tatiana Designer Resale, New York: "A wonderful hunting ground on Lexington Avenue for clothing of a certain age."

• The Paris flea market: "Without which my apartment would not be adequately furnished."

• Sotheby's, Christie's, and Doyle auction houses: "I cyclically get uncontrollable urges to bid—and win."

• Our Lady of Grace Church rummage sale on Fishers Island, New York: "Every savvy resident's destination on summer weekends."


Scenes from the Paris flea market.





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CHECKERED PAST: LARA ROBBY/STUDIO D; APARTMENT: SIMON UPTON; FLEA MARKET: GETTY IMAGES (2); ALAMAY (1)

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STYLE SHEET



Musician and designer Lenny Kravitz.

TOTALLY IN TUNE

Lenny Kravitz has always exemplified cool, both onstage and off. So it's not surprising that when he turned his talents toward interiors (he now has his own design firm), he would channel his boho-glam style for both private clients and real estate developers. Now his first collection of furniture and accessories, designed in collaboration with CB2, brings rock-star style home. The pieces include soft goods, lighting, and furnishings, all imbued with the spirit of the 1970s. "It was a period when high fashion met hippie chic and blended in with rock-and-roll glam," he says. Accordingly, flame-stitch patterns, chrome, brass, and glossy black take center stage. Kravitz, who cites a range of influences—among them Louis Majorelle, Antoni Gaudí, and Cesare "Joe" Colombo—adds, "Creativity is creativity, as far as I'm concerned" (cb2.com).





FROM TOP: Changes rug and Sheepskin, Pata, and Reflect pillows, part of Kravitz Design by Lenny Kravitz x CB2 collection.



Changes console.

Nova side table.



Kravitz with pieces from his collection.



Lola table lamp.

A David Collins Studio drawing of the new McQueen store in Paris.



Fall 2015 looks by Alexander McQueen.

PARIS CONQUEST

SINCE HIS DEATH IN 2010, ALEXANDER McQUEEN HAS BECOME ONLY MORE FAMOUS. THE EXHIBITION DEVOTED TO HIS WORK, "SAVAGE BEAUTY," BROKE ATTENDANCE RECORDS AT THE METROPOLITAN MUSEUM OF ART IN NEW YORK IN 2011 AND AGAIN THIS PAST SUMMER AT THE VICTORIA AND ALBERT IN LONDON. BUT WHILE HIS LIFE WAS TRAGICALLY SHORT, McQUEEN'S SUCCESSOR, SARAH BURTON, AND HER TEAM HAVE CARRIED ON HIS LEGACY BRILLIANTLY. THE LABEL REMAINS AS PERTINENT AS EVER, AND THIS MONTH, THE HOUSE OPENS ITS FIRST PARIS OUTPOST ON RUE SAINT HONORÉ. DESIGNED BY DAVID COLLINS STUDIO, THE 8,500-SQUARE-FOOT SHOP EMBRACES McQUEEN'S SIGNATURES—A BLACK-AND-PALE PINK PALETTE, BROCADE RUGS, AND EVEN A CABINET OF CURIOSITIES—STYLE DISPLAY THAT NODS TO "SAVAGE BEAUTY."

PRODUCED BY MIEKE TEN HAVE

KRAVITZ: KEVIN SCANLON/THE NEW YORK TIMES/REDUX; PILLOWS: PAMELA COOK/STUDIO D; INTERIOR: SIMON WATSON; DRAWING: DAVID COLLINS STUDIO; RUNWAY: COURTESY OF ALEXANDER MCQUEEN


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PRIVATE PLEASURES

EVERYONE IN THE LOS ANGELES DESIGN WORLD SEEMS TO KNOW CREATIVE CONSULTANT SEAN YASHAR. HIS FAN BASE IS LIKELY ONLY TO GROW THANKS TO AUX, THE SALON HE HOLDS FOUR TIMES A YEAR IN HIS OFFICE, RIGHT, SHOWCASING COLLABORATIONS WITH LOCAL ARTISTS. FOR THE LATEST, OPENING OCTOBER 5, HE WORKED WITH SEAN BRIAN McDONALD, WHOSE POCKET SCULPTURES ARE A COMMENTARY ON THE UBIQUITY OF SMARTPHONES AND SOCIAL MEDIA. YASHAR CONSIDERS THEM "BEAUTIFULLY MADE OBJECTS THAT FALL BETWEEN A TALISMAN, MEDITATION BEADS, AND SCULPTURE" (THECULTURECREATIVE.COM).





The VIP room at Tory Burch's Paris flagship.

IN FULL FLOWER

Chintz, long a staple of the English country look, has always had its champions, of course—most prominently Mario Buatta, who used so many thousands of yards that he was dubbed the Prince of Chintz. But it has been a while since the floral fabric has been considered hip. That seems about to change. When Tory Burch (and who is more in tune with the zeitgeist?) opened her Paris flagship this summer, the VIP room featured iris-print chintz walls and curtains. Miles Redd, perhaps the favorite decorator of the young social set, included a punchy new chintz in his first fabric collection for Schumacher. And demand has been so high that Lee Jofa is reissuing its iconic Hollyhock, a favorite style of Parish-Hadley, in a swath of new colorways, while Brunschwig & Fils is bringing back the 1975 chintz Les Faisans.



Les Faisans glazed chintz by Brunschwig & Fils.



Lee Jofa's Hollyhock, in a new colorway.



Miles Redd's Peacock chintz for Schumacher.



Jane dress in Thatch.



Eucalyptus wallpapers.



Pillows in the Thatch print.

CROSSOVER HIT

Fashion designers who have tried their hands at home decor are easy to name—Yves Saint Laurent, Oscar de la Renta, Jason Wu, and Diane von Furstenberg among them. But it is much rarer for furniture and interior designers to branch out into fashion. This fall, Serena Dugan and Lily Kanter bring the crisp, clean, and all-American style that has made their Serena & Lily brand such a favorite to a new range of stylish wearables and streamlined accessories. Their shirtdresses, cropped blouses, and elegant capes are as comfortable as their furnishings, and just as easy to mix with what you already own. Dugan found the challenge of creating clothing easier than she expected: "The Serena & Lily point of view is represented both in bedding and on a dress with surprising consistency." So much so that in several cases, the same prints are used in both lines (serenaandlily.com).



Jewel napkins in Diamond.

AUX: ROGER DAVIES; BURCH ROOM: COURTESY OF TORY BURCH; PAMELA COOK/STUDIO D (3)

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WHAT'S HOT

DISPATCHES FROM THE WORLD OF DESIGN



OUTER ORBIT

For the Satellites tables, the latest addition to his furniture collection for Hermès, designer Philippe Nigro paired richly figured stone tops with sleek walnut legs. From front, a 35.5″ dia. x 14″ h. table, shown in Port Laurent marble, costs $12,500; a 23.5″ dia. x 16.5″ h. version, shown in Onyx Ivoire, is $9,750; and a 43.5″ dia. x 11.5″ h. size, shown in Onyx Velluto, is $18,100. *800-441-4488; hermes.com*

PRODUCED BY MELISSA COLGAN

STUART TYSON/STUDIO D

WHAT'S HOT

1 / **DIAMOND JUBILEE**
London-based designer Nitin Goyal brings playful geometry to a line of printed-silk cushions. Pixelated Triangles in Red, top, and Chevron in Lime Grey measure 18″ sq. and cost $135 each.
888-222-7639; barneys.com



1

2 / **SCREEN STAR**
Crafted by artisans in Belize, the Palm Leaf screen—part of designer Samuel Amoia's tropical-inspired Itz'ana Home line—is made of sandblasted palo santo wood. It measures 59″ w. x 1.5″ d. x 60″ h. and costs $3,200; Teal Blue, shown, is one of eight colors.
212-216-0046; itzanahome.com



2

3 / **PALMS UP**
A tangle of fallen fronds inspired Michael Aram to create his Palm decorative fireplace screen, constructed of cast aluminum with an enameled gold finish. It measures 25″ w. x 31″ h. and costs $1,750.
212-461-6903; michaelaram.com



3

4 / **GREAT DANE**
Danish furniture firm Eilersen celebrates its 120th anniversary with the reissue of Illum Wikkelsø's 1958 IW2 chair in beechwood. A twist on the classic Windsor style, it measures 21″ w. x 20.5″ d. x 38″ h. and costs $899. Ivory, shown, is one of eight lacquered colors.
877-753-5537; lekkerhome.com



4

5 / **SITTING PRETTY**
An inverted camel back and wood legs distinguish Barbara Barry's Presidio sofa for Baker. Covered in the firm's 93-165 fabric, shown, the 89.5″ w. x 39.5″ d. x 34″ h. piece costs $6,978; a range of upholstery options includes c.o.m.
800-592-2537; bakerfurniture.com

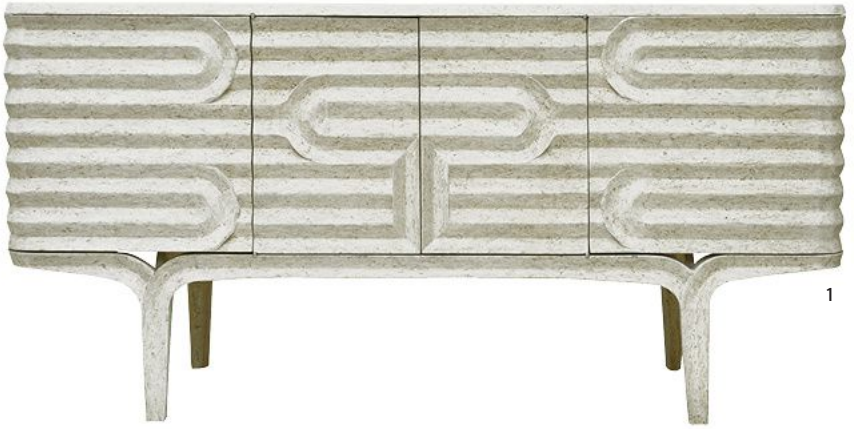


5

1, 3: PAMELA COOK/STUDIO D



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1



2

1 / **INTO THE GROOVE**
Patrick Schols looked to the raked sand of a Zen garden as inspiration for his Flux console, which he hand-makes from multiple layers of particleboard and plywood. The limited-edition piece measures 71″ w. x 19.5″ d. x 33.5″ h. and costs $15,000.
415-355-1200; almondhartzog.com

2 / **ANIMAL MAGNETISM**
Faux-bois meets animal hide in Zebois, Los Angeles–based designer Adam Hunter's debut piece for the Rug Company. Hand-knotted from wool and silk in Kathmandu, the rug comes in a range of sizes for $198 per sq. ft.; 9′ x 6′, shown, costs $10,692.
212-274-0444; therugcompany.com



3

3 / **EASY DOES IT**
Oslo-based Hallgeir Homstvedt fashioned his Kavai easy chair for LK Hjelle to envelop the sitter while maintaining a slender silhouette. It measures 26.5″ w. x 31.5″ d. x 28.5″ h., comes with a frame of oak or metal, shown, and can be upholstered in fabric or leather. Covered in Kvadrat's Remix 2 fabric, it costs $2,065.
786-564-2388; studiotwentyseven.com

4 / **SPHERES OF INFLUENCE**
For his Copycat lamp for Flos, Michael Anastassiades balances two contiguous orbs; the smaller aluminum ball contains an LED that illuminates the larger glass globe. The 14″ l. x 12″ w. x 12″ h. light comes in a range of metal finishes, including electroplated 24-karat gold, shown, copper, and black nickel for $675; a version in polished aluminum is $625.
844-356-7872; usa.flos.com



4



5

5 / **WINNER'S CIRCLE**
Earthy raw stoneware achieves new elegance when Lindsey Hampton adds an edge of blue and pink to her simple forms. Each of the Vancouver-based designer's Gradient Rim plates measures 7.5″ dia. and costs $56.
lindseyhampton.com



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1



2

1 / CHAIN REACTION

Intertwining links modeled after a bracelet add a hypnotic twist to Bernhardt's Fontana étagère, made of gold-finished steel with five inset glass shelves and a glass top. The 36″ w. x 19″ d. x 85″ h. piece costs $3,320. ***bernhardt.com***

2 / TAKING COVER

Working with a century-old mill in rural Lancashire, England, London textile firm Wallace Sewell infuses its classic Shetland wool throws with subtle graphic patterns and rich earth tones. From top, the 67″ x 69″ Yosemite and the 69″ sq. Exmoor cost $340 each. ***631-537-6200; shopterrain.com***



3

3 / THE CUTTING EDGE

Fashion designer Rick Owens brings his Goth aesthetic to a line of tableware that pairs sterling tines with handles of metal and bone. From left, bronze- and bone-handled forks, $1,058 each; a bone knife and bronze spoon, $1,176 each; and a bone dessert spoon, $1,029. ***214-443-0600; ufgrangehall.com***

4 / CLOUD ATLAS

Handblown in Murano, Italy, Thomas Fuchs's ethereal Cloud glasses draw upon the natural beauty of the surrounding Venetian Lagoon. Each measures 5″ h. and costs $90. ***888-222-7639; barneys.com***

5 / BALANCING ACT

For Luca Nichetto's Laurel side table for De La Espada, a cone of painted and hand-polished wood perches on a cylinder of walnut planks. The cone is shown in Light Blue, one of six colors; the base also comes in ash and marble. The 12.5″ w. x 12″ d. x 16″ h. piece costs $1,345. ***877-388-7373; thefutureperfect.com***



4



5

2, 3, 4: PAMELA COOK/STUDIO D

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HAPPENINGS

ELLE DECOR AT WESTEDGE

ELLE DECOR was pleased to be a media sponsor of WestEdge SF, which is part of San Francisco Design week, on June 4-5. ELLE DECOR Senior Editor/Writer Ingrid Abramovitch hosted a panel discussion, "Built to be Sold," with industry insiders Geoffrey De Sousa, Michael McEwen, Forest Dickey, and Seema Krish which explored the challenges and opportunities of maintaining quality craftsmanship while building a financially successful business. For the full event recap, visit **westedgesf.com**.



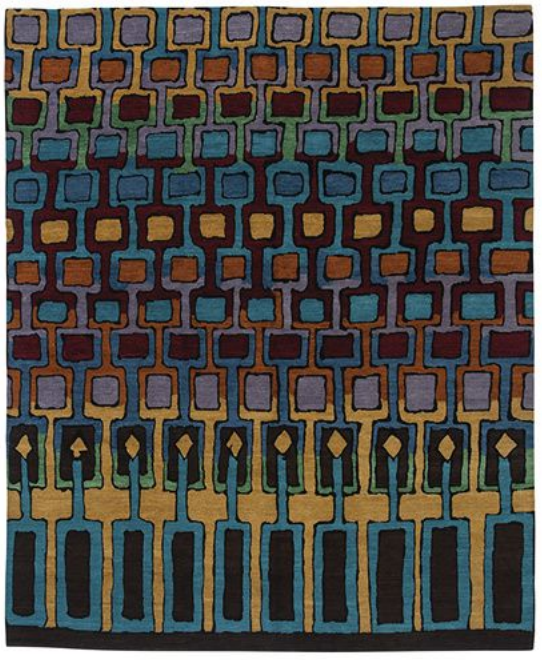


Ingrid Abramovitch, ELLE DECOR; Geoffrey De Sousa, De Sousa Hughes



COSENTINO DESIGN CENTER SHINES LIGHT ON STYLE

The brand new Cosentino Manhattan City Center recently opened in New York's A&D Building and is stepping up the design game. Digital tools offer an enhanced experience with optimized product selection and customization for visitors seeking beautiful surfacing materials. **cosentino.com**



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WHAT'S NEXT



OBJECT LESSONS

Flowers, Italy, by Joseph Stella, 1931.

PHOENIX ART MUSEUM

A wide-ranging show of American still lifes finds poetry in the everyday

"No ideas but in things," decreed poet William Carlos Williams in the 1920s. From the dawn of the Republic to the heyday of Pop Art, Williams's mantra has been the philosophy of countless American painters enthralled by the colors, textures, and shadings of fruit, flowers, fauna, and furniture, alone or in evocative combinations. Nevertheless, the still life was long maligned for representing the banal rather than the sublime—the late-18th-century British historical painter John Opie carped that it required nothing but "imitative monkey-talent." "Audubon to Warhol: The Art of American Still Life," a comprehensive survey at the Philadelphia Museum ▷

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Covered Peaches, by Raphaelle Peale, 1819.



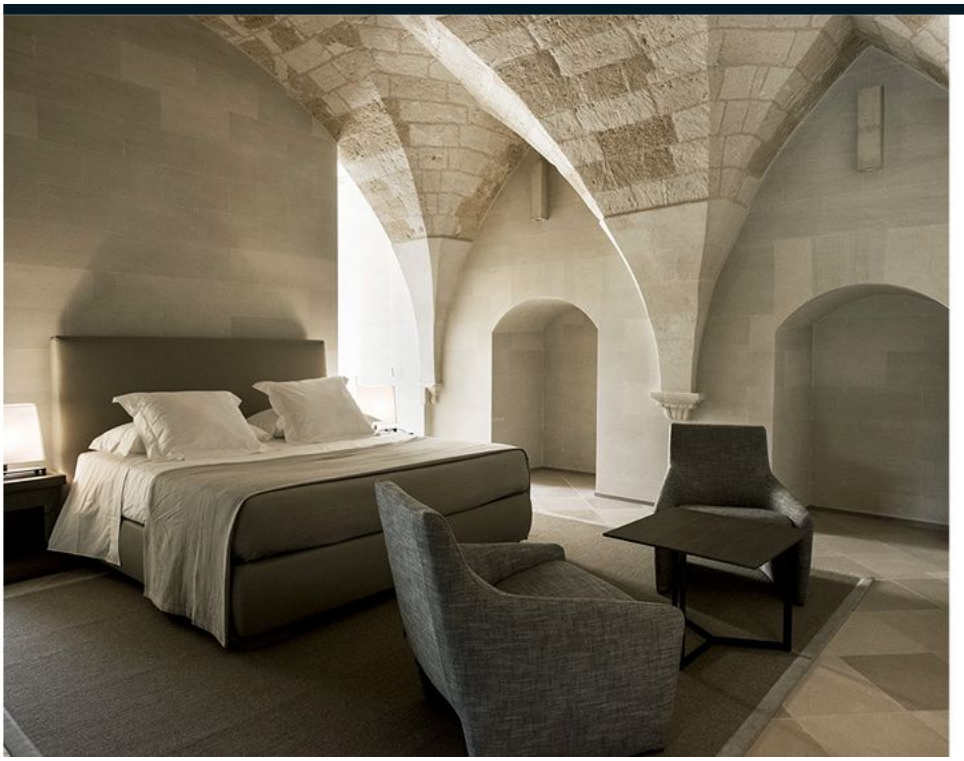
A mid-19th-century botanical quilt by Cinthia Arsworth.



Peinture/Nature Morte (Forms No. 5), by Patrick Henry Bruce, c. 1924.

of Art, makes a case for the genre as a forum for innovation, particularly when it was embraced by modernists as a way to render the whirligig of consumer items and new forms of machinery in the early 20th century. The show unites works as varied as a fiery 1887 depiction of red peppers by George Henry Hall, a mid-19th-century quilt adorned with sprightly botanical appliqués by Cinthia Arsworth, Charles Sheeler's meticulous portrayal of locomotive wheels from 1939, and a 1950 copy of Marcel Duchamp's notorious readymade urinal.

Fittingly, the show's 130 pieces comprise a sizable number by Philadelphians. The Peales, one of the early city's preeminent families, included numerous artists, many of whom are represented. Raphaelle Peale, the most accomplished, painted quietly luminous plates of blackberries, peaches, and other edibles. William Michael Harnett grew up in mid-19th-century Philadelphia and created famously realistic trompe l'oeil compositions—letters and visiting cards tacked to a wall, a rack hung with freshly hunted game. Just remember: Don't touch (October 27–January 10, 2016; philamuseum.org).



URBAN ESCAPE

When Frenchman Giacomo Fiermonte purchased a 17th-century home in Puglia, Italy, he asked architect Antonio Annicchiarico to transform the property into the ultimate retreat. La Fiermontina, a meditative boutique hotel in the historic town of Lecce, features 16 cathedral-like rooms, left, outfitted in soothing neutrals. The estate's grounds include a sculpture garden and a swimming pool, below, surrounded by a grove of olive trees (lafiermontina.com).



PEACHES AND QUILT: PHILADELPHIA MUSEUM OF ART; *PEINTURE/NATURE MORTE*: PRIVATE COLLECTION; HOTEL: NEZHA ALAOUI


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FINE CHINA

China, the birthplace of porcelain, now has a fitting monument to its ceramics tradition. Created by Italian architectural firm Archea Associati, Liling World Ceramic Art City—located in the province of Hunan, where porcelain manufacturing goes back centuries—is an Oz-like complex consisting of a state-of-the-art factory, museum, and hotel. The buildings take the form of massive vases arranged in a circle and gleaming in porcelain hues of white, mustard, and red.





Lunar Landscape, by Isamu Noguchi, 1943–44.



Two Forms, by Henry Moore, 1934.

SHAPE SHIFTERS

From Jean Arp and Henry Moore's organic abstractions to the found-object assemblages of Marcel Duchamp and Joseph Cornell, three-dimensional works were a favorite of Surrealist artists. This fall, the Smithsonian's Hirshhorn Museum and Sculpture Garden in Washington, D.C., presents "Marvelous Objects: Surrealist Sculpture from Paris to New York," the first major exhibition devoted to the subject. More than 100 works from the 1920s to the 1950s will be on view, including Duchamp's *Fresh Widow*, a model of a window with blacked-out panes; Cornell's romantic *Medici Princess* box; and Hans Bellmer's spooky doll sculptures (October 29–February 15, 2016; hirshhorn.si.edu).



MIXING IT UP

AS DESIGN DIRECTOR FOR KRISTEN BUCKINGHAM, JASON MARTIN WAS KNOWN FOR INTERIORS THAT EXUDED A RELAXED SOUTHERN-CALIFORNIA VIBE. HE NOW HAS HIS OWN FIRM, AS WELL AS A RETAIL SHOWCASE FOR A NEW LINE OF FURNISHINGS HE HAS CREATED, PLUS VINTAGE FURNITURE AND ART. ON WEST PICO BOULEVARD IN LOS ANGELES, MARTIN & BROCKETT, ABOVE, IS A STYLISH MASHUP OF BIEDERMEIER ANTIQUES, 1970s CHROME, NATIVE AMERICAN POTTERY, AND MIDCENTURY LIGHTING (MARTINANDBROCKETT.COM).

LILING WORLD CERAMIC ART CITY: CHRISTIANO BIANCHI; MARTIN & BROCKETT: STEPHEN BUSKEN; MOORE: THE HENRY MOORE FOUNDATION; NOGUCHI: ISAMU NOGUCHI FOUNDATION AND GARDEN MUSEUM, NEW YORK/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK





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ALL AND SUNDRY

MADISON HALL, A PAIR OF SHOPS IN THE NEW ROMAN AND WILLIAMS–DESIGNED CHICAGO ATHLETIC ASSOCIATION HOTEL, CONJURES LOBBY BOUTIQUES OF YORE. ONE SHOP, ABOVE, IS A HIP UPDATE OF A 1930s APOTHECARY, WITH BOOKS, AESOP SKIN-CARE PRODUCTS, AND A HAIRCUT STATION. THE OTHER, A FORMER LADIES' LOUNGE, OFFERS AN ARRAY OF COSMETICS, FRAGRANCES, AND FRESH FLOWERS (MADISONHALLCHICAGO.COM).



Lacquer box, c. 1640.

TRADE ROUTES

In 17th-century Amsterdam, Dutch citizens both wealthy and middle class swooned over the exquisite and ornate novelties being imported from the Far East: Japanese silks and lacquer boxes, Indian jewels, furniture manufactured from precious Indonesian woods, and refined blue-and-white porcelain from China (which inspired the legendary Delft Blue ceramics). "Asia in Amsterdam; Exotic Luxury in the Golden Age," a new exhibition at the city's Rijksmuseum, brings together 170 examples of these rare objects, as well as paintings commissioned by their owners, who often posed alongside their treasured tea sets and porcelains. The show was organized in collaboration with the Peabody Essex Museum of Salem, Massachusetts, where it will travel in early 2016 (October 17–January 17, 2016; rijksmuseum.nl).



Mother-of-pearl ewer, c. 1600.



Delft flower pyramid, c. 1690.

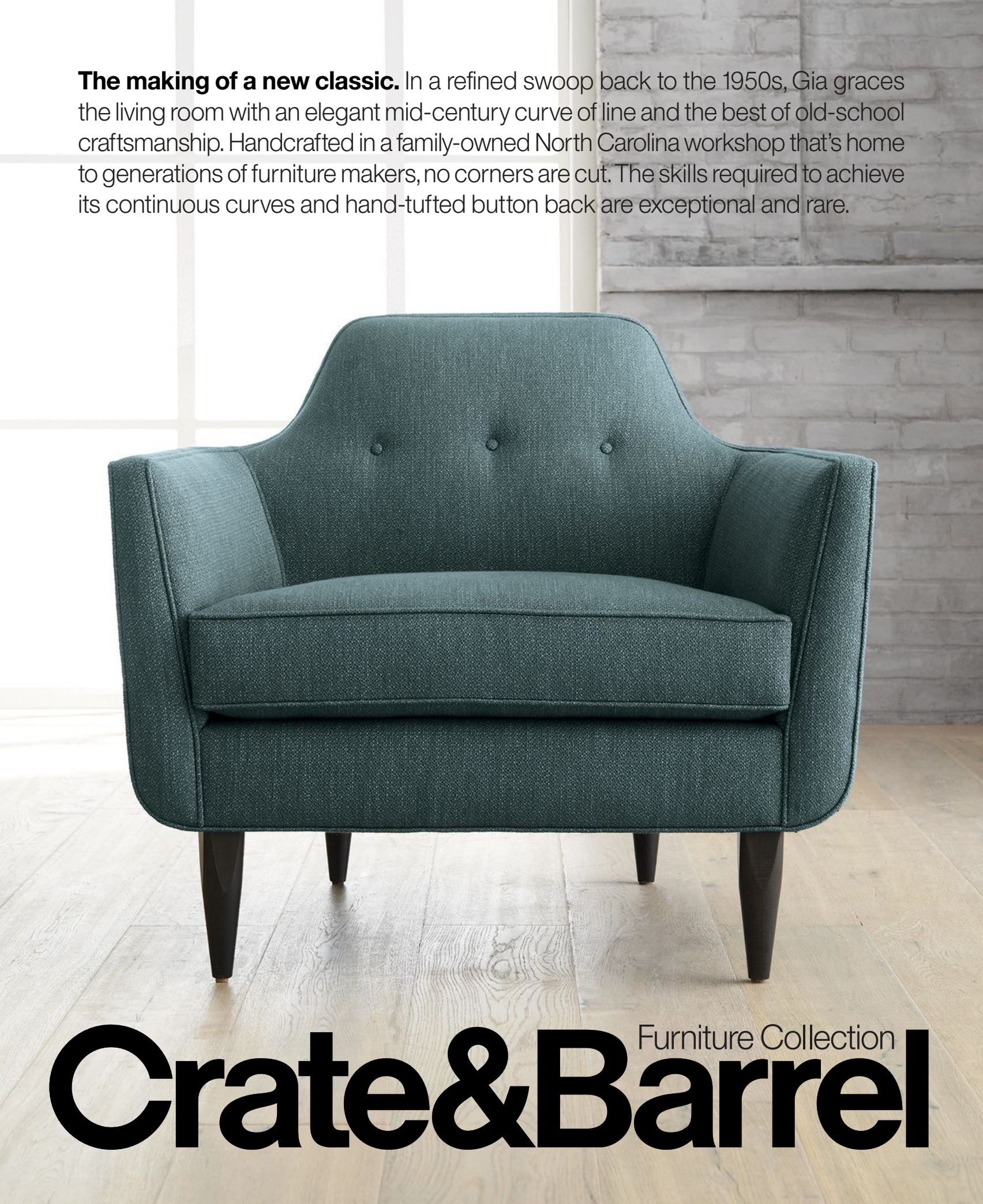


Irving Penn's 1986 *Mouth (for L'Oréal).*

VISIONS OF BEAUTY

Ever since Irving Penn's first cover for *Vogue* appeared in 1943, the New Jersey–born photographer has been associated with grace and glamour. Besides shooting fashion models and artists for the magazine for the next six decades, he also worked on advertising campaigns for L'Oréal and Issey Miyake, among others. "Irving Penn: Beyond Beauty," at Washington, D.C.'s Smithsonian American Art Museum, proves that the artist could make strong and compelling images from virtually any subject. The exhibition of 146 works, including 100 that were donated to the museum after Penn's death in 2009, ranges from early street scenes, to enigmatic still lifes of a tattered glove and a bedside lamp, to portraits of such luminaries as Truman Capote and soprano Leontyne Price (October 23–March 20, 2016; americanart.si.edu).

MADISON HALL: BARRY BRECHEISEN; BOX AND EWER: PEABODY ESSEX MUSEUM; FLOWER PYRAMID: RIJKSMUSEUM; MOUTH: THE IRVING PENN FOUNDATION



The making of a new classic. In a refined swoop back to the 1950s, Gia graces the living room with an elegant mid-century curve of line and the best of old-school craftsmanship. Handcrafted in a family-owned North Carolina workshop that's home to generations of furniture makers, no corners are cut. The skills required to achieve its continuous curves and hand-tufted button back are exceptional and rare.

Furniture Collection

Crate&Barrel



Oudjat brass console and seat.

MOLTEN MASTER

Belgian designer Xavier Lust uses his expertise with metal to shape forms that link the curves of Art Nouveau to a vision of the future



Xavier Lust.



OXO aluminum chair.

"I'm not interested in trends," says Xavier Lust. "My goal is to create pieces that will last." True to his aim, the Belgian furniture designer has spent the past two decades amassing a body of work that combines the simplicity of the Space Age with an almost organic sensibility that looks back to the whiplash forms of the Belgian Art Nouveau architect Victor Horta. The distinctive look derives from the pioneering technique for folding metal—without a mold—that Lust developed shortly after graduating from the Institut Saint-Luc in Brussels in 1992.

Chairs, consoles, and candlesticks are made from perforated sheet brass or polished aluminum, twisting elegantly upon themselves as if unfolding before your eyes. His glass-topped S-Table—available exclusively through Galerie du Passage in Paris—stands upon a plinth of writhing bronze that, says Lust, is "a quotational translation of the letter S." The Oudjat console-chair is a limited-edition, almost abstract work in burnished brass, situated midway between a love seat and a Barbara Hepworth sculpture.

While Lust has made his name expanding the technical possibilities of metal, his newer pieces also explore other high-end materials. His Mountains tables, for example, evoke the contours of a map and are formed from appropriately geological slabs of slate. Meanwhile, his Lust chair for MDF Italia—a wry nod to Danish designer Verner Panton—is of a newly developed composite material called Dulver, as strong as Corian but twice as light.

The sinuous curves are not just for furniture and gallery pieces. Lust is equally proud of his new design for a bus shelter, with a characteristically graceful metal roof; beginning this fall, some 2,700 of them are to be installed throughout his hometown. "Brussels will be my city," he says with some glee. "On every street, there will be a piece of my design." **STEPHEN PATIENCE**



Confluence wood-and-steel table.



Continents brass console.

Console Concave, made of aluminum and black steel.



XST polished aluminum side table.



Gold Graph desk, made of glass embedded with gold leaf.



A design for an outdoor sculpture at a Brussels store.

PORTRAIT: SERGE ANTON. FOR DETAILS, SEE RESOURCES

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Salt Shaker, top, and Swing Landscape on a background of Hot Still Scape, all printed cotton-linen blends from the African collection.



From left, Leo, Raf, and Don, woven flax-and-silk blends from the Turtle Shell collection.

Comoe, a tussah-silk print.

GRAPHIC IMPACT

Jennifer Shorto looks to sources as varied as tribal motifs and entomology to create her vividly patterned fabrics and papers



Etoiles printed linen.

Petrel, left, and Cendre de Neige printed linens.



Pink City wallpaper, inspired by the art of Pedro Friedeberg.



Jennifer Shorto.



Meteores metallic wallpaper.



Shea Tree, a tussah-silk print.

A pattern of pink, mint green, blue, and white squares called Hopscotch; wavy purple and lilac-gray stripes flecked with white streaks; a pink-on-paler-pink design that looks like an echocardiogram and is poetically named Rosée du Matin—these are some of the gorgeous silk, linen, and cotton fabrics by Jennifer Shorto, a French-American textile designer who grew up in Brussels, attended boarding school in England, studied art history at the Louvre in Paris, and has lived in London, Brazil, and Mexico.

All of those influences are visible in the work of Shorto, who is petite, dark-haired, and effortlessly chic, even on an ordinary working day in her showroom in south London. Her passion for fabrics, she explains, started at just 18, after meeting her future husband. "His house had been designed by Geoffrey Bennison, and it was full of the most beautiful fabrics. I found a piece of an 18th-century suzani at the back of a cupboard, and that was it."

Throughout her studies and after getting married and having two children, Shorto collected fabrics from all over the world. "I would go to auctions and bid on things, and it wasn't expensive," she says. "I was—I still am—a bit of a fabric hoarder."

The hoarding paid off in 2008, when she impulsively told a magazine editor that she was going to start a fabric collection. "I had these wonderful fabrics from Bondoukou in the Ivory Coast, and I was inspired by them to create my own. The editor immediately said she would do a shoot, so I had to pull up my socks and find an Italian manufacturer to make them."

Shorto began with seven patterns influenced by the African cloths, and when they were immediately successful, she went on to create further collections that drew from Nigerian rough silks ("They sound like paper," she says dreamily) and Japanese, Korean, and Mexican textiles and imagery. Recently, she started a wallpaper collection; her second series, just out, celebrates her love of entomology, with bugs portrayed "like little Fabergé objects."

"My fabrics are a mixture of the extremely stark and the very luxurious, and always abstract," Shorto says. "But the wallpapers are like set design. I want you to feel like you are traveling in three dimensions, in all directions." **ROSLYN SULCAS**

PORTRAIT: SIMON HEAH; FABRICS: PAMELA COOK/STUDIO D. FOR DETAILS, SEE RESOURCES

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WORKS ON PAPER

This fall's best design books spotlight top-tier interiors, cutting-edge architects, and forgotten masters of the mundane

A-LIST APPEAL



From an airy London Victorian to a Wisconsin boathouse that evokes a 1920s yacht, **MICHAEL S. SMITH: THE CURATED HOUSE** (Rizzoli) showcases the designer's fresh, contemporary take on classic style. His own homes, such as the Paris-on-the-Hudson Manhattan penthouse above, nearly steal the show.

JEFFREY BILHUBER: AMERICAN MASTER (Rizzoli) organizes recent projects—including a bold Palm Beach retreat and the designer's New York City apartment, below—around his witty, charming advice. "Modernity is not about a new material," Bilhuber writes, "it's about how you navigate your way through the world."



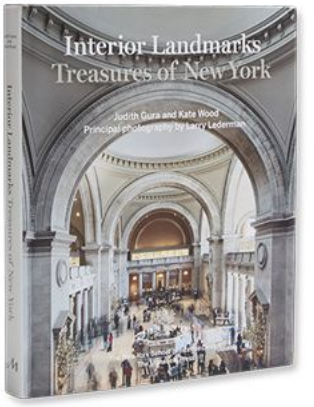


"It is a good thing to live with the graciousness of an earlier era but not the formality and folderol," writes Suzanne Rheinstein of her harmonious and calming interiors. **SUZANNE RHEINSTEIN: ROOMS FOR LIVING** (Rizzoli) illustrates the designer's skilled touch room by room—inviting antiques-filled entry halls; comfortable but rigorously curated living rooms; and welcoming dining rooms, including one that conjures a garden, above, with wall murals and hand-painted porcelain.



In the decade since founding their design firm, Jesse Carrier and Mara Miller have attracted a clientele that includes Jessica Chastain and Jason Wu. **CARRIER AND COMPANY: POSITIVELY CHIC INTERIORS** (The Vendome Press) shows how the husband-and-wife team creates spaces that are classic yet livable, from a Hamptons house filled with artisanal touches, left, to Anna Wintour's country home, where traditional elements mix with industrial pieces.

DESIGN LEGENDS



While preservationists have saved many New York City facades from the wrecking ball, interiors have proven harder to protect. **INTERIOR LANDMARKS: TREASURES OF NEW YORK** (The Monacelli Press) spotlights 47 preserved beauties, like Radio City Music Hall and the fantasy architecture of the Loew's Paradise Theatre in the Bronx.



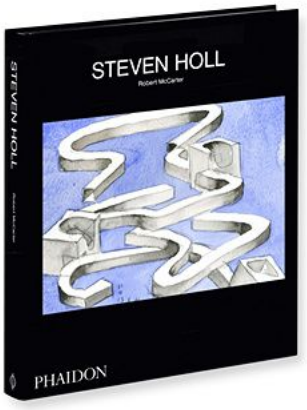
Has any partnership had as much influence on modern-day design as Sister Parish and Albert Hadley? **PARISH-HADLEY TREE OF LIFE** (Stewart, Tabori & Chang) pays tribute to the pair through the reminiscences of 30 of the firm's emeritus designers, including Bunny Williams, Thom Filicia, and Brian McCarthy.



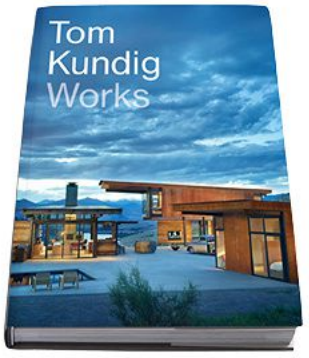
Since the esteemed French decorator Alberto Pinto died in 2012, his sister and collaborator, Linda Pinto, has carried on his legacy of dazzling design. **ALBERTO PINTO: SIGNATURE INTERIORS** (Flammarion; November) surveys Cabinet Alberto Pinto's recent projects, among them an opulent Marrakech riad, above.


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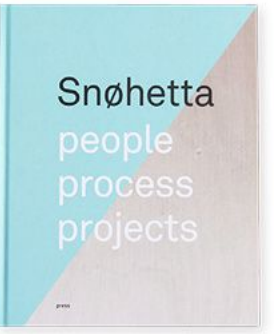
STEVEN HOLL (Phaidon) traces the groundbreaking architect's four-decade career, from his early minimalist, light-infused houses to a chapel at Seattle University built of 21 concrete slabs to cutting-edge museum buildings in Missouri, Norway, and China.



TOM KUNDIG: WORKS (Princeton Architectural Press; December) unveils 19 of the architect's striking, angular private residences, commercial spaces, and public buildings. Each pairs raw, rugged exteriors with inviting interior spaces that champion simplicity, comfort, and warmth.



SNØHETTA: PEOPLE, PROCESS, PROJECTS (Forlaget Press) has barely any text, aside from a few pages of annotations at the back of the book. Instead, the story of the spirited multidisciplinary architectural firm, which originated in Norway in 1987 and now has studios around the world, is told through an unbroken series of highly detailed images—the better to appreciate its adventurous roster of projects. Of course, buildings form the core of its work, and Snøhetta's playful, sinuous approach can be found in the light-embracing James B. Hunt Jr. Library in Raleigh, North Carolina, above, and the Busan Opera House in South Korea, with its circular spaces open to the sky and nearby sea. But Snøhetta's stamp also turns up in Times Square, where it has designed a popular pedestrian zone, as well as on a bottle for a Swiss mineral water brand and on Norway's new banknotes.

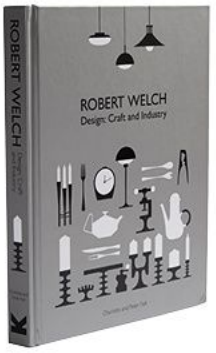


During the 1960s and '70s, tony Boston became the proving ground for a new generation of architects creating massive civic and university buildings of austere concrete. **HEROIC: CONCRETE ARCHITECTURE AND THE NEW BOSTON** (The Monacelli Press) captures the strange beauty of Paul Rudolph's imaginative Government Service Center; Sert, Jackson & Associates' Peabody Terrace apartments, right; and other controversial structures.



REDISCOVERED TALENTS

With his stainless steel Campden toast rack and silverware services, Robert Welch put a distinctly British spin on mid-century domestic design. **ROBERT WELCH: DESIGN, CRAFT AND INDUSTRY** (Laurence King) describes how he absorbed Arts and Crafts and Scandinavian influences and created his own inimitable sculptural style.



SILVER TO STEEL: THE MODERN DESIGNS OF PETER MULLER-MUNK (DelMonico; November) covers the career of the acclaimed German silversmith who immigrated to the United States in 1935 and branched out into industrial design, bringing a singular elegance to refrigerators, radios, gas pumps, blenders, and electric razors, right.




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TROPICAL BAMBOO

This Asian motif, long a favorite of artists and designers, is becoming more refined and romantic in the hands of today's tastemakers.

BY MELISSA COLGAN

Indochine porcelain-and-gold dinner plate by Marie Daâge; mariedaage.com.

Banded 19K-gold bangles by Elizabeth Locke; neiman marcus.com.

Meurice brass chandelier by Jonathan Adler; jonathanadler.com.

Distant Bamboo wallpaper by de Gournay; degournay.com.

Bamboo silk blend* by Scalamandré; colonyfabrics.com.

Gold-plated aviator sunglasses with bamboo by Gucci; gucci.com.

Vietnam Pavilion at the 2015 Milan Expo, by Vo Trong Nghia Architects.

Organza skirt and lace top from summer 2015 couture by Giorgio Armani; giorgioarmani.com.

No. 72300 bamboo pull by P.E. Guerin; peguerin.com.

Faux-brass bamboo mirror by Jonathan Burden; jonathanburden.com.

Regency bamboo armchair by Todd Alexander Romano*; fschumacher.com.

Bamboo wallpaper by Farrow & Ball; farrow-ball.com.

Coral Birdcage earrings by Wendy Yue; stanleykorshak.com.

Brass bamboo coat hanger by Rose Uniacke; roseuniacke.com.

Bamboo Float Glass coffee table; onekingslane.com.

Bamboo Forest silk blend* by Jim Thompson; jimthompsonfabrics.com.

*Available to the trade only. For details, see Resources.

FABRICS, WALLPAPERS, BANGLES, HANGER: PAMELA COOK/STUDIO D; VIETNAM PAVILION: SAVERIO LOMBARDI VALLAURI/COURTESY OF VO TRONG NGHIA ARCHITECTS



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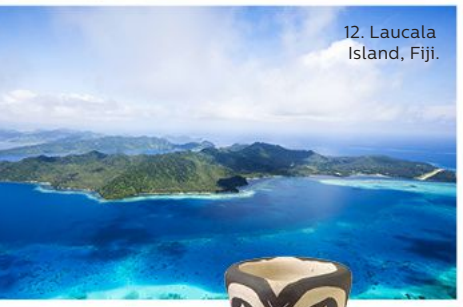

Raf Simons.


2. Chandigarh's High Court.


3. Plastikman in concert.



9. Comme des Garçons's fragrance.


12. Laucala Island, Fiji.


10. Picasso vase, 1951.


11. A Jean Royère table, c. 1950s.

RAF SIMONS

12 THINGS HE CAN'T LIVE WITHOUT



5. Coca-Cola Zero.

"In a way, fashion is a form of architecture," says Raf Simons. "It's so much about construction." Dior's red-hot creative director—who was born in Belgium and trained as an industrial designer—has always had a passion for architecture and interiors. His eponymous menswear line marries minimalism with street culture, which made his appointment, three years ago, to the ultra-feminine Paris fashion house a surprise (as told in the documentary *Dior and I*). He has built on the Dior brand's legacy, and the environments he chooses for his fashion shows—from a Parisian mansion to the Rodin Museum's sculpture garden—are integral to his vision. Meanwhile, Simons has also been quietly designing a line of home fabrics for Kvadrat. "It's a beautiful project that gives me time to develop ideas," he says. "In fashion, we're always working against the clock." **INGRID ABRAMOVITCH**


8. A Maritime Hotel penthouse.


1. A Sterling Ruby installation at Art Basel, 2012.



4. Adidas Stan Smiths.

1 / **STERLING RUBY**
Sterling is a genius multidisciplinary artist, and a close friend and collaborator.

2 / **CHANDIGARH, INDIA**
Prime Minister Nehru hired Le Corbusier to create a modern city in 1947, and Corbu's cousin Pierre Jeanneret collaborated on the furniture. It's been a lifelong obsession of mine to go.

3 / **PLASTIKMAN**
This musician has been in my life since the moment he started. My favorite album by him is *Consumed*.

4 / **ADIDAS STAN SMITHS**
An extremely functional tennis sneaker with the comfort of a classic leather shoe.

5 / **COCA-COLA ZERO**
Always.

6 / **TODD HAYNES'S *SAFE***
My favorite movie ever. Julianne Moore is an incredible actress.

7 / **JOHN LAUTNER**
I love the midcentury California aesthetic, and Lautner took it to the next level in terms of experimentation and risk-taking.

8 / **FIREPLACES**
I choose hotels that have them. I often stay at the Maritime Hotel in New York, where the Rooftop Penthouse suite has one in the living room and one in the bedroom.

9 / **2 MAN**
This Comme des Garçons scent is my fragrance of choice.

10 / **MIDCENTURY FRENCH CERAMICS**
I've been collecting these for years, and I have several pieces by Picasso.

11 / **JEAN ROYÈRE**
The French furniture designer had a unique style—feminine and playful, but with authority.

12 / **SEASIDE HOLIDAYS**
I usually rent a house by the sea in Puglia, Italy, which is very isolated and quiet, but in two weeks I'm headed to Laucala Island, a new resort in Fiji.


6. Julianne Moore in *Safe*.

PORTRAIT: VICTOR BOYKO/GETTY IMAGES; 1: AP PHOTO/WILFREDO LEE; 2, 3, 5: ALAMY; 6: SONY PICTURES/COURTESY EVERETT COLLECTION; 10: CNAC/MNAM/DIST. RMN-GRAND PALAIS/ART RESOURCE, NY


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HAPPENINGS

A NIGHT UNDERS THE STARS WITH MANSOUR

On May 5, Benjamin Soleimani of Mansour threw a lavish dinner party for 150 A-list designers and guests in honor of Michael Boodro, Editor in Chief of ELLE DECOR, in the garden of his beautiful Beverly Hills home.





Benjamin Soleimani, Mansour; Ester Soleimani; Michael S. Smith, Designer

LEGENDS OF LA CIENEGA

As media sponsor of the 2015 LEGENDS of La Cienega's *Where Muses Dwell*, ELLE DECOR co-hosted the Power Lunch with Compas at its stunning L.A. showroom. Industry partners and designers from around the world celebrated L.A.'s design quarter in fashion. The Hearst Design Group—ELLE DECOR, HOUSE BEAUTIFUL, and VERANDA—also hosted an LCDQ cocktail party with Moore & Giles and Harbinger, where guests were treated to canapès and cocktails from celebrated "entertainologist" Lulu Powers and mixologist Jim Meehan.



Patrick Dragonette, Dragonette; Timothy Corrigan, Designer; Madeline Stuart, Designer; Dimitri Agraphiotis, Compas



Jane Scott Hodges, Designer; Sackett Wood, Moore & Giles; Kate Kelly Smith, Hearst Design Group



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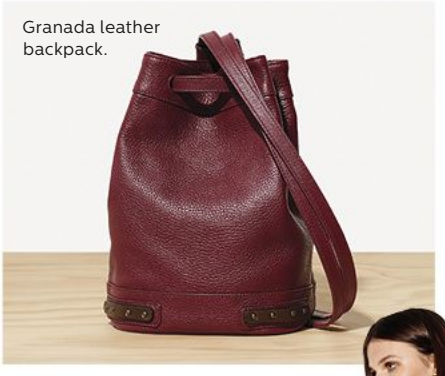
LEFT: The new Tomas Maier boutique in Bal Harbour, Florida.



Tomas Maier.

SECOND NATURE

Tomas Maier takes a more relaxed approach with his namesake brand than with Bottega Veneta, but his eye is no less rigorous



Granada leather backpack.

From its mostly empty front window to its spare interior and single row of clothing racks, the Tomas Maier boutique on Bleecker Street in Manhattan's Greenwich Village breaks many, if not most, of the rules of contemporary retailing. This is capitalism at its most restrained. But simplicity can be deceiving. Linger in the shop a while and there is much to discover: Leather wallets and jewelry are encased in glass-topped wooden tables, belts dangle from cords attached to custom metal pegs, and drawers open to reveal additional wares in alternate colors and sizes. "I myself don't like shopping," Maier says. "When I design a store, I don't like the product to be too much in your face. It is important to dose it and to leave room for desire."

The German-born fashion designer, who divides his time between New York City, Milan, and Palm Beach, is best known for his role as the creative director of Bottega Veneta, which he famously transformed (after being handpicked by Tom Ford) from a money-losing luxury brand to a $1.3 billion success story. But for the last 18 years, Maier has also quietly overseen his own namesake lifestyle brand, which consists of Italian-made men's and women's sportswear, handbags, accessories, and shoes.

Two years ago, an investment from Kering, Bottega Veneta's parent company, allowed him to significantly expand his own label. In the last year, the label more than doubled its retail footprint, with the original shops in Palm Beach and East Hampton, New York, now joined by a Madison Avenue flagship, the store on Bleecker Street, and a shop in Bal Harbour, Florida. And while Maier won't divulge what's next, he does say more stores are in the works. ▷



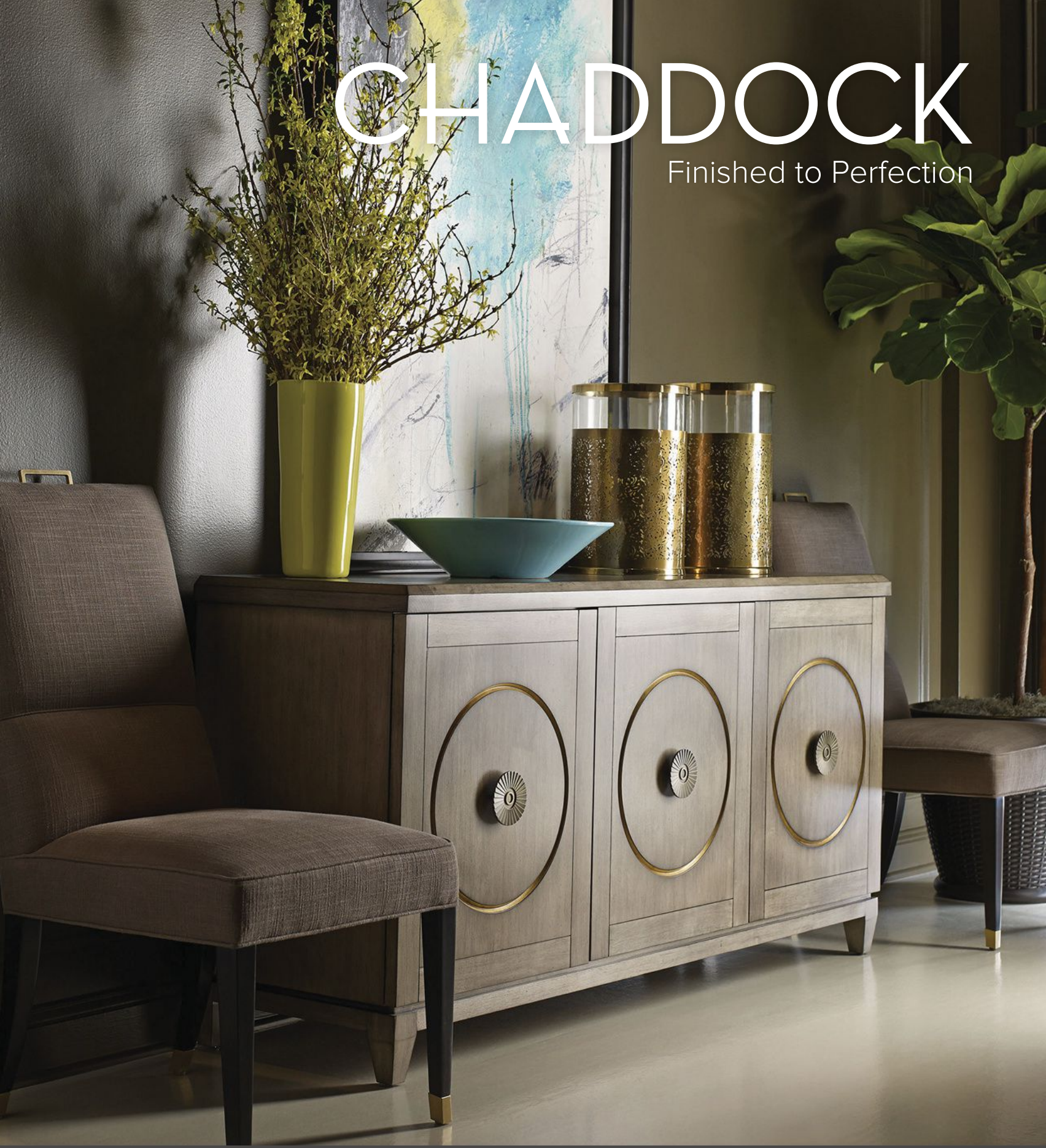
A sketch by Maier of his Palm Beach store.



The Bleecker Street branch in Manhattan.

A look from early fall 2015.

BAL HARBOUR: JASON NUTTLE; BLEECKER STREET: DEAN KAUFMAN, COURTESY OF TOMAS MAIER. FOR DETAILS, SEE RESOURCES



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Strands of beads by Florian for Tomas Maier.



Suede belt bag.



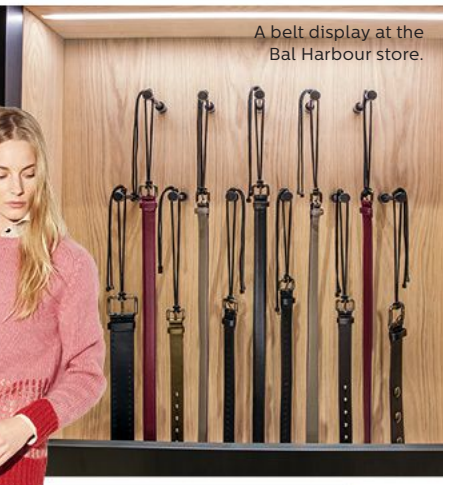
Women's patent-leather slip-ons.



Custom vitrines in Bal Harbour.



Looks from early fall, top, and fall/winter 2015.



A belt display at the Bal Harbour store.



Men's Palm Desert boot.

The son of an architect, Maier almost followed his father into the profession. "Architecture is my second passion in life," he says. "I read about it a lot, and I've done a couple of my own houses. I come from a small town in the Black Forest, the kind of place where you take over your father's firm. But I wanted to live in a big town, so I moved to Paris, where I lived for 25 years before coming to the United States."

He famously took another path, into fashion, but overseeing the design of his boutiques allows him to explore his hobby. It begins with the hunt for the perfect space. On Bleecker Street, for instance, he restored a storefront in a circa-1840s rowhouse facing a small park, exposing its original brick walls and fireplace. "In fashion, a lot of brands have a 'kit' that they glue onto every store so they all look the same," he says. "I look for locations that have character, and when I find it, I try to embrace it and adapt to that environment. It's like buying a house or an apartment. You shouldn't try to make it into something it is not."

He sketches out his blueprint for each store and selects everything from architectural finishes (he is a fan of cream walls and bleached-oak floors and shelves) to lighting. He also designs custom displays suited for each type of object: Hats are posed on gunmetal poles, while jewelry by Italian designer Osanna Visconti di Modrone is mounted on wooden stands on the shelves of glass-and-metal vitrines. The boutiques also carry strands of semiprecious gemstones from Viennese jeweler Florian Ladstaetter. "He hunts for beads in Hungary and the Czech Republic," says Maier, "then makes a story out of them." Each shop is furnished with Moroccan rugs and reproductions of midcentury Scandinavian seating by designers like Borge Mogensen and Ole Wanscher.

Just as he shunned logos with Bottega Veneta, Maier avoids advertising and fashion shows with his own brand to keep prices lower. "I like to be anti-system," he admits. "People are always telling me, 'This is how it's done.' But I think my clients are beyond that. Bottega is about the exceptional, while my brand is more about the necessary. It's nicely made and at a price that is relative to what you see. That's what I like to find when I shop." **INGRID ABRAMOVITCH**

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WHAT'S IN STORE

PERHAPS NO ASPECT OF FASHION HAS UNDERGONE AS MANY CHANGES OVER THE PAST DECADE AS RETAILING. NEVERTHELESS, PEOPLE STILL LOVE TO SHOP. THESE FIVE INNOVATORS ARE RESPONDING WITH FRESH APPROACHES, BOTH BRICK-AND-MORTAR AND ONLINE—FROM AN ELEGANT TOWNHOUSE FITTED OUT WITH THE LATEST FROM PARIS TO A MOBILE APP THAT PUTS YOU IN TOUCH WITH A PERSONAL SHOPPER AT A MOMENT'S NOTICE.

PHOTOGRAPHY by BRIAN DOBEN · PRODUCED by MIEKE TEN HAVE



LEFT: Marin Hopper at her Manhattan store, Hayward. **BELOW:** A trove of family-related memorabilia lines the shop walls (including the restrooms). For details, see Resources.





Hayward



Anybody who has met Marin Hopper knows she loves to tell a good story. After all, the former fashion editor has plenty of 'em, thanks to her family of Hollywood eccentrics and glamorous dynamos. Her father was Dennis Hopper, her mother is actress Brooke Hayward, and her grandfather was mega-agent and producer Leland Hayward. So when Hopper began designing her own line of handbags in 2008, it was natural that her creations would draw upon her family tree. "So many brands have to *invent* their heritage story," she says, gesturing toward a portrait of Slim Keith, her step-grandmother, hanging in her new Manhattan flagship. "Ours is 100 percent true!"



Her collection, Hayward (named after Leland), was originally launched as a bespoke business, and Hopper still takes pride in the line's "ready-to-couture" capabilities. "Every bag is made by hand in our factory in Midtown, where we can customize anything," she says. Her store, which opened in May, is just as unique. Located on the second floor of an East 70th Street mansion built in the 1870s and later renovated by Grosvenor Atterbury, it's a clubby and seductive oasis. Fortuny-papered ceilings, carved wood paneling, and a Grueby tiled fireplace are among the house's original features; with the help of designer Nadia Ghaleb, Hopper added Milo Baughman seating, Murano glass chandeliers, and, to display her luxurious accessories, 1970s-inspired red lacquer–and-brass cabinetry. "The last thing I wanted was another vanilla box on Madison Avenue," she says, nodding toward a snow-white taxidermy peacock perched on a vitrine. (Her grandmother and father both kept peacocks as pets.) Indeed, Hayward has the feeling of a best-kept secret—and a well-told story. **CATHERINE HONG**


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Parabellum

Mike Feldman and Jason Jones of Parabellum are into leather—specifically American bison hides, which they turn into chic bags, wallets, and other fashion accessories outfitted with ceramic hardware. The duo met a decade ago when Jones, a lifelong Angeleno who made stage outfits of leather for Lenny Kravitz and Bruce Springsteen, among others, owned a store on Melrose Avenue. Their first collection hit shops in 2010. Feldman, a native of Detroit, describes himself as the entrepreneur of the pair, while Jones designs everything from fashion pieces to desk accessories, saddles, and a chesterfield sofa.

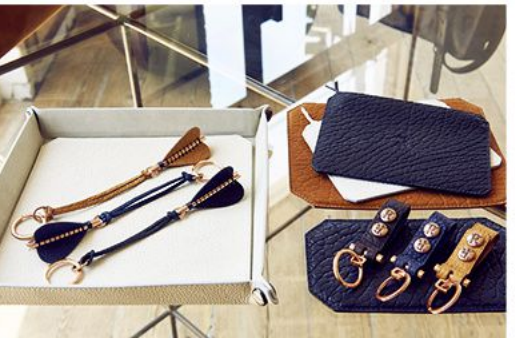
The concept for the line came from Jones. "He brought a lump of high-tech ceramic he found online to my 30th-birthday party," remembers Feldman. "It had been developed for the military. We tried but couldn't shatter or crack it—or even scratch it." Feldman, the grandson of a tailor, admits that his interests are "hippie-sustainable" and came up with the idea of using bison, once near extinction but now undergoing a population explosion. "It's beautiful and has a very deep texture, and I love pairing something from the American craft tradition with futuristic ceramics."

The bags—which are sold at Bergdorf's and Barneys, as well as Parabellum's Melrose Avenue flagship—are designed to last 20 years, says Feldman. In fact, the company name is derived from a Latin phrase and means "prepare for war." They may be tough enough for combat, but they're also beautiful enough for the runway: The brand was a 2013 finalist for a CFDA/*Vogue* prize. **MICHAEL LASSELL**











The firm's bison-leather accessories. **TOP LEFT:** Jason Jones, left, and Mike Feldman at Parabellum's Los Angeles shop. For details, see Resources.


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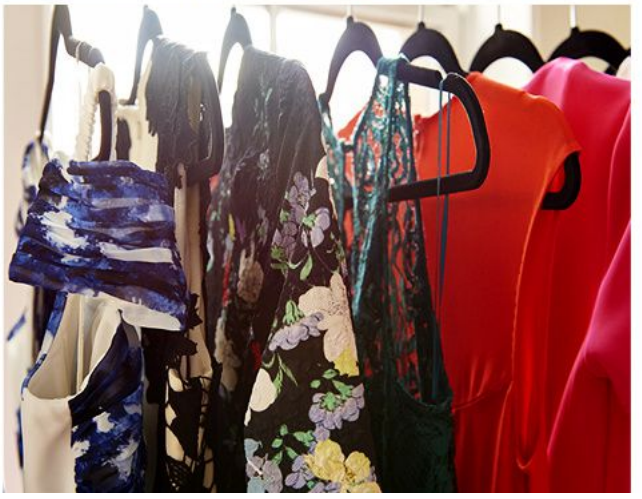




Michelle Goad with her daughter, Colette. **FAR LEFT AND BELOW:** Details from PS Dept.'s New York offices. For details, see Resources.







PS Dept.

Need a gown for a glittering wedding? Looking for a pair of rabbit ears like the ones Carole Radziwill wore on *The Real Housewives of New York City*? There's an app for that.

PS Dept. (the initials stand for "Personal Shoppers"), the brainchild of former fashion executive Michelle Goad and business partner Wolfgang Klinker, connects time-starved women and men with a network of "shoppers" who work at some 50 luxury-fashion retailers, from Derek Lam and Diane von Furstenberg to Phillip Lim and Theory. "It was hard for me to find time for shopping before," says Goad, a new mother. "With a baby, it's nearly impossible." A veteran of Donna Karan, Marc Jacobs, and Barneys, Goad had her "aha!" moment in a store: "I saw sales associates giving out their cell numbers so VIP clients could text them when they wanted to buy something. This was a service that was missing from my iPhone, so I set out to build a new way to shop for people who aren't VIPs."

Customers use the app to text a shopper—requests can range from "I need a cool pair of black linen pants" to "Tell me what's new at Stella McCartney." Soon, the shopper will text back appropriate choices. Select what you like, and the shopper will ring it up and arrange shipping (which is free, including round-trip for returns). Buyers pay retail and shoppers are paid by gratuity; five percent is suggested. And, of course, the app stores a profile of your sizes, preferences, and purchasing history. You can continue to work with the same shopper next time, or request another.

Goad notes that many buyers have taken to PS Dept. to the point of obsession. "It's not uncommon for clients to message their shopper from the delivery room," she says. "We've helped a lot of babies go home from the hospital in perfect Bonpoint or Baby CZ outfits." **ML**

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LEFT: Alexander Gilkes at Paddle8's New York City offices. **BELOW:** Gilkes displays jewelry to be sold on the site while his dog, Thatcher, makes herself at home. For details, see Resources.





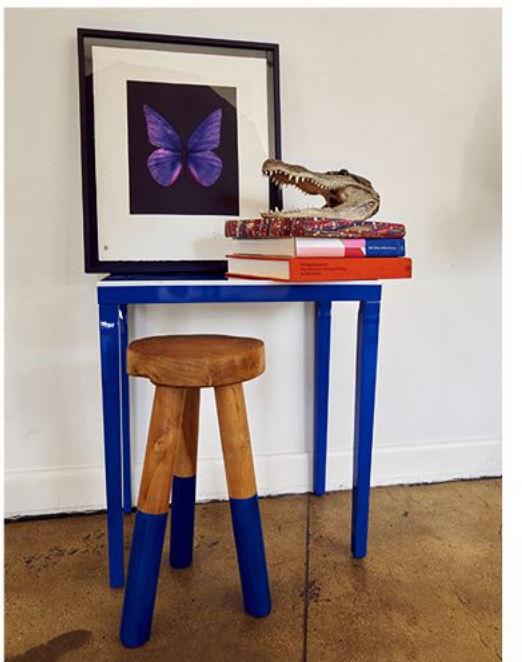


Paddle8

Since its inception in 2011, the online auction site Paddle8 has earned a reputation among young art aficionados for purveying works by emerging international talents alongside affordable editions by art-market giants. Recently Paddle8 has started offering estate jewelry, vintage watches, fashion, and collectible lots too—items that are sexy and fun as well as seriously authenticated.

"Our first jewelry sale was just this spring," says cofounder Alexander Gilkes, "and it focused on pieces by artists"—such as an enameled Roy Lichtenstein brooch and a ruby-and-pearl Salvador Dalí pin inspired by Mae West's lips. "As we move into the fashion area," says Gilkes, "we are having experts curate the sales and vet every item. It's important that our clients know that what we're putting up for auction will hold or increase its value."

Gilkes was formerly a top auctioneer at Phillips and is married to fashion designer Misha Nonoo. He counts Prince William as a close friend and even hired William's cousin, Princess Eugenie, to manage the firm's benefit auctions. "I find that people who love and collect art also tend to be extremely altruistic," says Gilkes. Consequently, your purchase of an Alexander Calder necklace from the 1950s, a funky Pulsar calculator wristwatch from the '70s, or a pair of Oregon Ducks Air Jordans worth the price of a new Mercedes may go a long way toward doing some good in the world. **ML**



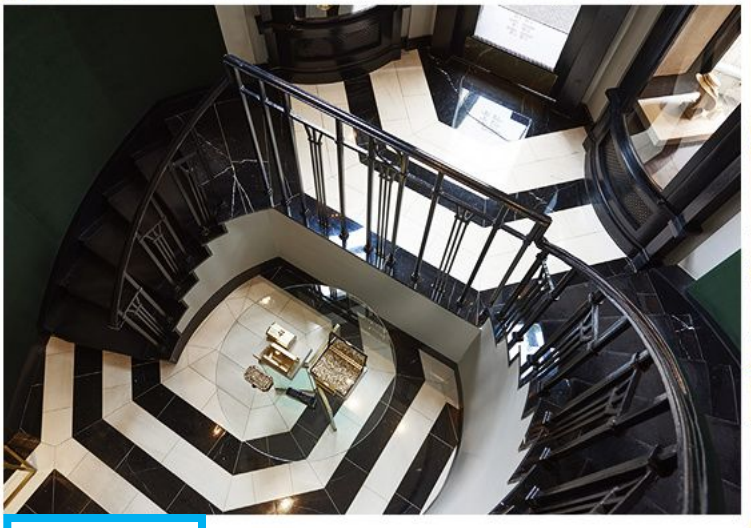

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ABOVE AND FAR LEFT: Claire Distenfeld at Fivestory's Manhattan boutique. **LEFT AND BELOW:** Details of the townhouse shop. For details, see Resources.





Fivestory

Ignoring naysayers has worked out just fine for Claire Distenfeld. Three years ago, at just 26 years old, the New Yorker had an idea to open her own fashion boutique. It was going to be youthful yet luxurious, stocked with her favorite independent designers, and located right on her home turf of the Upper East Side. "People told me I was crazy," she recalls with a laugh. "I had no retail experience, no connections, and they were telling me I should be searching downtown instead of uptown."

How wrong they were. Fivestory, the multi-brand concept store she opened in a townhouse on East 69th Street with the backing of her father, Fred Distenfeld, has been a success from the get-go, attracting uptown denizens looking for adventurous ready-to-wear from designers like Rosie Assoulin, Emilia Wickstead, Rosetta Getty, and Roland Mouret. Distenfeld says the store grew out of a longing to re-create the "romance and excitement" of shopping at Paris's Colette and Milan's 10 Corso Como. Indeed, the winding space designed by Ryan Korban is like a series of individual discoveries, each room revealing its curated treasures. Meanwhile, the classic black-and-white Italian marble floors, gray Ultrasuede–covered walls, and angular brass racks work together to conjure what she calls "an old-world feeling that's flipped upside down." At the heart of the store is what she and Korban have dubbed the "shoe garden," a sun-drenched room where clients can try on heels by Nicholas Kirkwood, Sergio Rossi, and Aquazzura to the gently tinkling sound of a water fountain.

"There's just something a little sad about buying everything online, you know?" she says. "Shopping is an experience that can engage all the senses." **CH**



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Baroque Handles, a set of four vases, 1997.

PETER SCHLESINGER

With his overscale vessels and delicate figurative sculptures, this New York–based artist brings new energy and dramatic power to the field of ceramics.

BY DAVID COLMAN

Considered for decades to be hopelessly craftsy, clay is now au courant. Despite practitioners as important and diverse as Kenneth Price, Peter Voulkos, and Betty Woodman, the medium was often dismissed by the art world as merely decorative. But as a new wave of critically acclaimed artists—including Dan McCarthy, Thomas Schütte, and Sterling Ruby—embrace the material, snobbery about this most ancient of art forms is finally dying out.

It's a refreshing turn of events for Peter Schlesinger, who has been toiling under the radar for decades. His sensuous ceramics—overscale urns and vessels, with and without loopy handles; small-scale figures; plants and groves of trees—have always had an engaging sense of nonconformity, an offbeat glamour and wit. The classically curvaceous hourglass and gourd shapes of the urns are adorned with bright, thickly patterned glazes, while the smooth, delicate renderings of people and trees sport a palette of pale green and brown. The pieces merge strong, studied sophistication with an almost folksy naïveté and bring to mind a parade of 20th-century masters of the medium, including Beatrice Wood and Axel Salto.

"People are beginning to look at ceramics in a different way," says Schlesinger. "They aren't pigeonholing it as a craft the way they used to—and they shouldn't. Clay is just like any other medium that artists use. But it's taking a long time for that idea to disappear."

Schlesinger's artworks have also been partly overshadowed by the glamour of his own life. For years, he was best known as the

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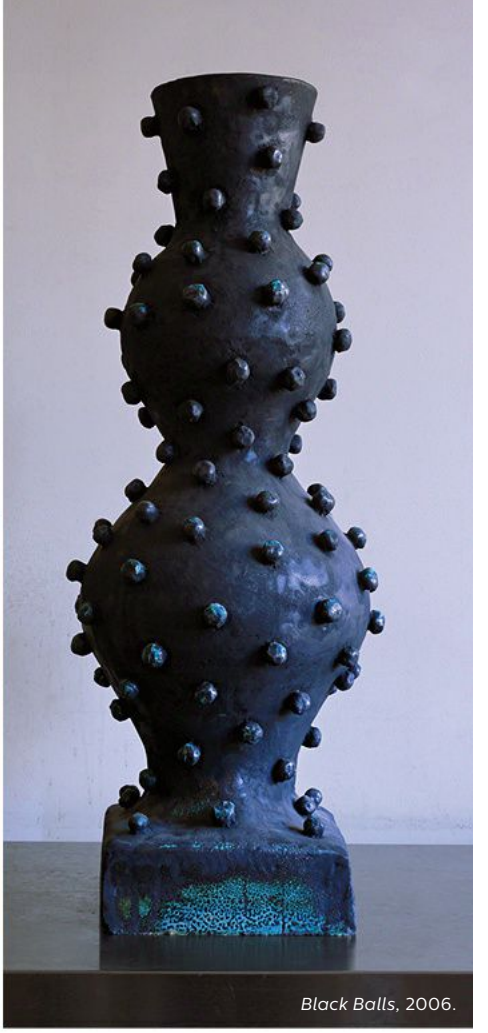
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Agave and Child, 2012.


Sunbather, 2004.


Trees at Night, 2011.


Black Balls, 2006.

boyfriend of David Hockney, and he is depicted in several of the British painter's famous pool paintings. A Los Angeles native, Schlesinger met Hockney there in the 1960s; they moved to London, where Schlesinger studied painting at the Slade School of Art between 1968 and 1972. Schlesinger's charming snapshots of his bohemian life with Hockney and his subsequent partner, Eric Boman, a well-known fashion, still life, and interiors photographer, have been collected into two books, *Checkered Past* (2003) and the newly published *Peter Schlesinger: A Photographic Memory 1968–1989*. Throughout the 1970s and '80s, Schlesinger focused on painting. It wasn't until the late '80s that, feeling he was in a creative rut, he experimented with other media. "I tried plaster and wax," says the artist, who moved to Manhattan with Boman in 1978 and now splits his time between the city and Bellport, New York. "Then a friend gave me lessons with clay, and I loved it. It felt totally natural."


Pomegranate, 2004.

Scan the image above to view more of the artist's work

His first New York show, in 1991, featured both paintings and pots, but as he immersed himself in the knowledge that ceramics requires—from clays and glazes to construction and firing techniques—Schlesinger sculpted more and painted less. His work has evolved over the years, becoming at various times more abstract, geometric, or figural. It has also grown in size; in 2003, he made a series of vessels that were nearly 10 feet high, which had to be shaped and fired at a studio in Brooklyn with a kiln large enough to fit them. Whatever the style, his pieces are modeled with an assured, timeless sense of history, sometimes accented with a bit of whimsy, like the playful curlicue handles on a vase or an animal-head motif on an urn lid.

In late April, a survey of his work that was installed for two days at a cavernous Chelsea gallery made it clear that Schlesinger has been on the right path all along. The dramatically lit show was sponsored by Acne Studios, the edgy Swedish fashion house whose owner and creative director are passionate fans.

"Peter was way ahead of the game," says Beth Rudin DeWoody, a contemporary art collector who bought a piece of Schlesinger's back in the 1990s. "People are finally finding out how great he is."

Which highlights another aspect of clay, one of the world's most durable materials. If it's going to take a while for your work to be accepted, it helps to make sure it's built to last. ■

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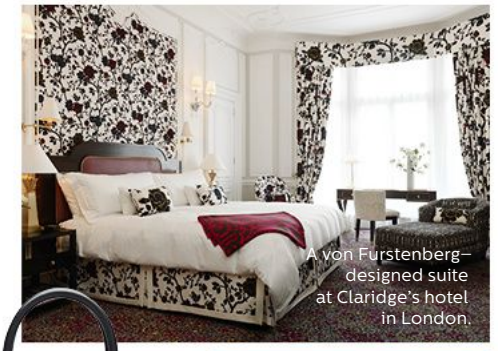
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Diane von Furstenberg at her Manhattan office.

VON FURSTENBERG ON FASHIONING A LIFE

Diane von Furstenberg's reputation rests on the wrap dress she designed 40 years ago. But she should be just as celebrated for her imaginative patterns: "At this point, I must have 15,000 prints," she says. Last year, she and decorator Olivier Gelbsman mined her archive to create a striking line of home fabrics for Kravet. The Belgian-born designer has also made an important impact on her adopted home of New York City, where she was a force in the creation of the High Line park. This fall she launches a new handbag, Secret Agent, and debuts a second season of her reality-TV show, *House of DVF*. But von Furstenberg says she is ready to devote more time to the foundation she shares with husband Barry Diller. "It's time," she says, "to find my heirs." **INGRID ABRAMOVITCH**



A von Furstenberg–designed suite at Claridge's hotel in London.





ABOVE: The Secret Agent bag. **RIGHT:** The "glass bubble" atop von Furstenberg's office.



A rendering of Pier 55.

STYLE AT HOME

• Designing for the home has much in common with fashion. Both clothes and home decoration are ways of projecting yourself. Both need to be practical. An interior has to be inviting, reassuring, happy, and pleasant, but most important, it should be comfortable.

• There are certain things I always have in my rooms. I love big sofas and huge tables. The one in my office is by Ruhlmann, and it's humongous. I use it for drawing, reading, and meetings.

• Amale Andraos of WORKac designed my office. I live in the country, but I have a kind of tree house on top of our headquarters, where I sleep when I'm in town. It's a glass bubble—just one space with a bedroom and bathroom.

PRINTS CHARMING

• I always have my camera with me. I'm a big hiker, so a lot of my inspiration comes from nature. That is where you find the most beautiful patterns—sky, leaves, bark, and sand.

• I am still using the original leopard print I designed for the wrap dress in 1972. I enlarged and recolored it for a carpet pattern for the Rug Company. The very first print I did was a chain-link pattern. My prints always have movement, which in clothing is more flattering.

NEW URBANIST

• When I relaunched my company in 1997, I moved to the Meatpacking District. I bought a little carriage house on West 12th Street. The neighborhood was full of butcher shops and drag queens. We fought to preserve it so no one could touch the old brick buildings.

• When I walk on the High Line, I still cannot believe we made it happen. I met these two guys who had the idea to turn it into a park and helped them to raise money. Rudy Giuliani had already signed the bill to destroy it.

• My husband spends hours every day on the Pier 55 project. The pier was going to be destroyed. Barry had the idea of turning it into a park with open-air theaters. He brought in the talented architect Thomas Heatherwick.

• There are always going to be people who oppose these kinds of projects. In the beginning, real estate people were against the High Line; now they claim it.

RETRO CHIC

• The 1970s is one of those decades that never goes out of style. It's like the 1930s, when design and architecture went minimalist, but in a good way. Perhaps both those decades were times of freedom—before the war and before AIDS. It was great to be young in the '70s. Creative people could still afford to live in New York.

• The 1980s were the absolute opposite. Everything from that time looks deranged and ugly. All that postmodern architecture was so forced and horrible.

WRAP STAR

• I've had three lives. The first life was in my 20s, when I lived an American dream. Then I sold everything and it was a disaster. Then I started again because I saw that hip girls were buying my wrap dresses in vintage shops. That one dress still works. But you have to stay relevant, which is not easy in the business of fashion.

• Brands get old. You have to adapt to your time. But there are more opportunities than ever in fashion. The market is global. The Internet gives us the flexibility to sell around the world.

• Donna Karan called me the day she announced she was stepping down from her company. When you sell your company, you lose control—and she likes to have control. She had an enormous impact. I told her, when something ends, it can be a beginning.

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1 Jewelry designer **Lara Bohinc** incorporated her signature eclipse motif into her Solar rug for **Christopher Farr Editions**. Made of hand-tufted wool, the 3′3″ x 5′10″ rug is available in a limited edition of 150 and is offered in Grey, Purple, or Blue, shown. 310-967-0064; rugeditions.com. 2 Anais, from **Jim Thompson**'s new Forbidden Colours collection, merges a geometric ikat pattern with a matte Thai silk. It comes in seven colorways, including, from top, Celadon, Kiwi, and Coral. 800-262-0336; jimthompsonfabrics.com. 3 A handcrafted solid brass base adds a twist to **Jan Showers**'s Milan chair, inspired by midcentury Italian designs. The piece measures 27″ w. x 33″ d. x 39″ h. and can be covered in c.o.m. 214-747-5252; janshowers.com.

4 French designer **Olivier Gagnère** partnered with **Pouenat** to create the sophisticated Lorraine console. Measuring 56.5″ w. x 19″ d. x 35″ h., it pairs a bronze-finished-brass base with leather-covered wood drawers and a top of stained brushed aluminum. 011-33-4-70-44-06-75; pouenat.fr. 5 Bombay, a wallpaper drawn from the **Brunschwig & Fils** archive, is based on a carved Indian screen. Shown in Grenadine, it comes in five other colorways. 800-538-1880; brunschwig.com. 6 **Jamie Drake**'s collection for **Boyd Lighting** includes the sleek Topanga floor lamp. The Antiqued Brass fixture, which measures 56″ h. x 22″ w., comes in six metal finishes with accents of wood (maple is shown) or shagreen. 719-314-3850; boydlighting.com.

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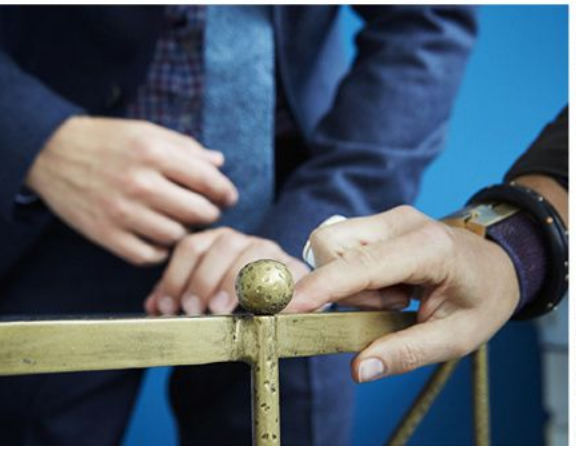
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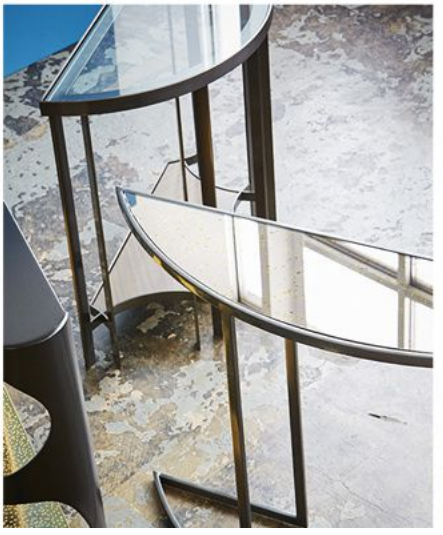
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THE TOP 10 DEMILUNE TABLES

Less can definitely be more, especially when it comes to small spaces. Designers Amanda Nisbet and Joe Lucas enjoy some semicircular thinking

Sometimes a half is better than a whole. When space is tight, a demilune (or half-moon) table can be the perfect shape: Its straight edge fits flush against the wall while the curved top eases traffic flow. "It's a natural for a foyer or hallway, because there are no corners to bump into," says Los Angeles decorator Joe Lucas. And it can be utilitarian or decorative, as needed: "You can use it as a station for keys and mail, or as a display for a floral arrangement." A pair of demilunes can add symmetry to a space. "In a living room, they can flank a fireplace," says New York designer Amanda Nisbet.

Demilune consoles were popular in France during the mid-18th century, and many are still inspired by traditional examples, flaunting tapered legs, fretwork, or inlaid designs. Of course, it's now easy to find modern styles in metal or glass. Many new versions are so slender, they're more like crescent moons. "They're great for the narrowest New York City hallways," says Nisbet. ▷

TEXT BY CATHERINE HONG / PHOTOGRAPHY BY BARNARD & MEYER / PRODUCED BY ORLI BEN-DOR

THE EXPERTS

JOE LUCAS
The Los Angeles decorator opened his studio in 2005 and is the owner of furniture showroom Harbinger. His layered interiors combine East Coast tradition and California cool. *lucasstudioinc.com*

AMANDA NISBET
A rule-breaking approach to pattern, color, and texture has been Nisbet's calling card since she opened her New York firm in 1998. She also designs lighting for Urban Electric and a line of textiles. *amandanisbetdesign.com*

HAIR AND MAKEUP: DINA CALABRO. FOR DETAILS, SEE RESOURCES

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1 / TANGMERE DEMILUNE BY MR. BROWN LONDON

JL: I'm a great fan of Mr. Brown London, which does a kind of modern English. The unusual legs are what set this piece apart. I like how they fill the space and travel up the wall. It's sort of a day-to-night piece—it could live in a sunroom because it's so light and airy, but it would also look dramatic in a dark, lacquered room.
AN: This is a very easy piece to use and could live with a range of decor. The marble top would be terrific styled with a big, chunky black lamp, maybe with a bold Color Field painting behind it rather than a mirror. The hammered-gold finish is a nice detail, too—I like that it's imperfect and a bit roughed up.
$2,685; 44″ w. x 22″ d. x 30″ h.; mrbrownhome.com.



2 / VINCENT HALF-ROUND TABLE BY OLY

JL: I'm a sucker for faux-bois, and I love the white, plaster-like finish on this cast-resin table. It would fit somewhere casual, like a conservatory, but it's sculptural enough for a more important room.
AN: A great piece. The matte finish makes me want to layer on woods and natural textures. I see it surrounded by beiges and whites, like a cerused-oak mirror and a grass cloth–covered wall.
$1,975; 39″ w. x 21″ d. x 33″ h.; olystudio.com.



3 / CUFF CONSOLE BY NATASHA BARADARAN

AN: Divine! I love the proportions, the hammered-gold and ebony finishes, the amorphic cutouts—it's a knockout. And it would even make a chic bar. It's expensive, but I think it's worth it.
JL: Me too. It's got the grandeur to anchor a space and could easily be the star of the room. I picture it against a mirrored wall, so you could see the reflection of the gold back.
$14,700; 48″ w. x 12″ d. x 36″ h.; jeandemerry.com.



4 / FLUTED IRON CONSOLE BY GLOBAL VIEWS

AN: Here's a clean, simple cast-iron demilune that won't break the bank. It's got classic lines and curves, and you can't go wrong with basic black. It works anywhere, even a porch.
JL: Yes, sometimes you need just a little bit of a look. The curves and fluted legs give it a touch of femininity, while the granite top and finial make a strong impression. The price is right, but I wouldn't use two—this is a stand-alone piece.
$925; 42″ w. x 14″ d. x 33.5″ h.; globalviews.com.



5 / SLIM HALF-ROUND CONSOLE TABLE BY ROOM & BOARD

JL: This would do the trick in a hall where you need somewhere to toss your keys. It would also look cute between twin beds in a kids' room or guest room—the height is just right. And I adore that Tiffany blue color.
AN: I love that you can order this online with a choice of so many colors. And the metal is nice and solid. You don't feel like it's going to fall apart.
$269; 30″ w. x 10″ d. x 29″ h.; roomandboard.com.

The opinions featured are those of ELLE DECOR's guest experts and do not necessarily represent those of the editors. All measurements and prices are approximate.



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6 / PALM BEACH DEMILUNE BY OOMPH

JL: Oomph's lacquered furniture always looks fresh, and this table comes in 16 colors, as well as custom options. With its raffia top, it feels right for a beach house or a first apartment. It could also make a great bedside table, if you don't need storage—it's deep enough to hold a lamp.
AN: It's fun and preppy. This bright orangey-red shade could add a lot of impact to an otherwise bland space. The raffia brings a nice textural quality to the piece, and it's laminated, which makes it a little bit more hardy—you could confidently place it in a kids' room.
$1,895; 40″ w. x 19″ d. x 33″ h.; oomphonline.com.



7 / BLEECKER DEMILUNE CONSOLE BY DESIRON

AN: This is a very slender, minimal table, but its elongated shape keeps it from feeling too itty-bitty. It doesn't have a whole lot of character in itself, so it could fit into any number of contemporary settings.
JL: It's a bit edgy. It lends itself to a room with clean lines, maybe a home office, with a photograph hanging above it. The gold-speckled mirror top adds interest.
$4,630; 48″ w. x 12″ d. x 33″ h.; desiron.com.



8 / GUSTAVIAN TABLE BY DE GOURNAY

JL: This is a classic French-inspired demilune, but it's not overly ornate. I would love to see it in a dining room against a hand-painted mural or a striking wallpaper. You can order it in any size—you often need a specific depth with demilunes.
AN: Because it feels so feminine, with its tapered legs, I see it in a lady's dressing room. It would be pretty to use two of these in an all-white room.
$3,995; 38.5″ w. x 19″ d. x 32″ h.; degournay.com.



9 / ACADIA LEGACY DEMILUNE BY DONGHIA

AN: The double legs and half-star design on the bottom give this a graphic quality. And the combination of the bronze and wood is well done. The shelf is a plus.
JL: Demilunes often lean feminine, but this one has a rather masculine sensibility. It's good-looking, with the heft and formality to flank a fireplace. My only reservation is the glass top—I might replace it with stone or wood.
$9,996; 36″ w. x 16.5″ d. x 32″ h.; donghia.com.



10 / FENCED-IN CONSOLE BY UHURU DESIGN

AN: This feels like a piece of sculpture. The design creates a fascinating pattern of light and shadow. I would put it in front of a lacquered wall, with luminosity and color for the matte metal to play off of.
JL: The metalwork, made from repurposed cast-iron fence pieces, is very cool. It's got a hip, industrial vibe. I picture this in a very modern, all-white, Vicente Wolf–style high-rise apartment.
$3,200; 61″ w. x 20″ d. x 34″ h.; uhurudesign.com.

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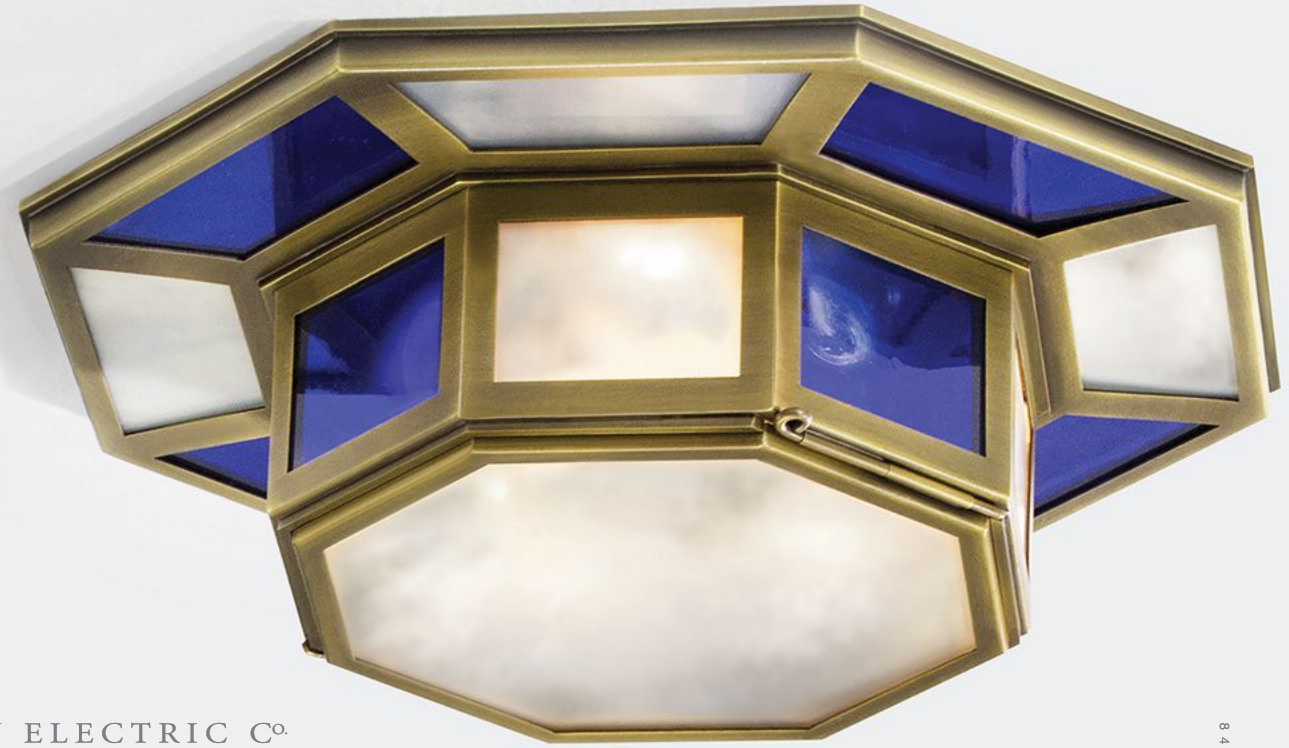
The best master baths—whether spare and serene or glamorously appointed—are the ultimate sanctuaries of style

1. Paris-based interior designer Pierre Yovanovitch created a clean-lined master bathroom warmed by a fireplace when restoring his 17th-century château in Provence. The tub, positioned in the center of the room, is by Agape, and the fittings and towel rack are by Dornbracht. The floor is marble. 2. Designer Lynda Murray and architect Chad Oppenheim fashioned a spa-like retreat for the bathroom of filmmaker Michael Bay's Miami home. Etched-stone tiles sheathe a wall that separates two distinct bathing areas; the shower fittings and sink are by Boffi, the countertops are of Macassar ebony, and the cast-concrete tub is a custom design. ▷



2

FROM TOP: JEAN-FRANÇOIS JAUSSAUD/LUXPRODUCTIONS; ROGER DAVIES



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3. The master bathroom of Alice Childress and Christopher Daniels's downtown Manhattan loft, designed with the help of Courtnay Daniels Haden, includes an antique freestanding marble tub, a vintage Italian chandelier, and an inherited 18th-century painting. The custom-made vanities are outfitted with Caesarstone countertops and Kohler sinks; the sink and tub fittings are by Barber Wilsons & Co. 4. A sculpture by Louise Bourgeois overlooks a bathroom in French architect Jacques Grange's Paris apartment. The bathtub, sink, and faucet are by L'Epi d'Or; the inlaid marble floor is based on a Byzantine pattern, and the chandelier is 19th-century. 5. Designer Kelly Wearstler incorporated a mixture of luxurious materials in the master bathroom of Lara and Jeff Sanderson's Mercer Island, Washington, home. The walls are covered in onyx fantastico, and the flooring is marble and onyx; the sconces are vintage. ▷

CLOCKWISE FROM LEFT: WILLIAM ABRANOWICZ; NICOLAS TOSI; STYLIST: EMMANUELLE JAVELLE; MIKKEL VANG

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6. One of two master baths at Prince Emanuele Filiberto di Savoia's 1970s home near Geneva, Switzerland, features eye-catching blue, gray, and silver mosaic glass tiles, which cover the shower surround and tub. The custom-made sofa is upholstered in a pleated silk. 7. Marble and glass mosaic tiles line a Parisian bathroom created by architect brothers Daniel and Michel Bismut. The Vitra Organic chair was designed by Charles Eames and Eero Saarinen, the bamboo-and-glass cocktail table is vintage, and the carved-alabaster wall sculptures are from India. 8. A master bath in an Irish Georgian–style house in Beverly Hills, California, designed by Kerry Joyce, includes a freestanding bathtub by Kohler and a Venetian-inspired mosaic-tile floor. The antique Swedish chair is from Lief. ▷





CLOCKWISE FROM TOP: GIANNI FRANCHELLUCCI; GREY CRAWFORD; NICOLAS TOSI. STYLIST: MARIE-CLAIRE BLANCKAERT



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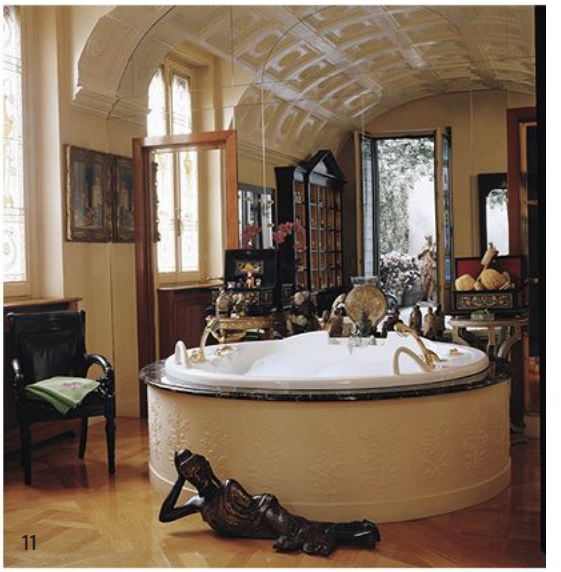
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9

9. The light-filled master bath of a vacation home on Nantucket features a custom-made vanity, mirror, and wall shelf designed by Ascher Davis Architects. The bathtub of volcanic limestone and resin is by Victoria + Albert, the bath fittings are by Dornbracht, and the sink fittings are by Lefroy Brooks. 10. The whimsical, shell-encrusted chandelier in the master bathroom of San Francisco–based designers Andrew Fisher and Jeffry Weisman's Healdsburg, California, home serves as both light fixture and tub filler. The tub and sink fittings are by Waterworks, and the Regency-style side table is vintage. 11. A wall of mirrors visually expands the master bathroom of Donatella Versace's Milan apartment, which was decorated by the office of Renzo Mongiardino. A Vanitas chair by Versace Home Collection is upholstered in printed black leather; the bronze statue is of a reclining Buddha. 12. For the Vero Beach, Florida, home of philanthropist Jeanne Donner and her family, designer Robert Couturier turned the master bath into a colorful oasis. The Paris bathtub by the Water Monopoly is paired with Waterworks's Etoile fittings, and the glass wall tiles are by Urban Archaeology. ■

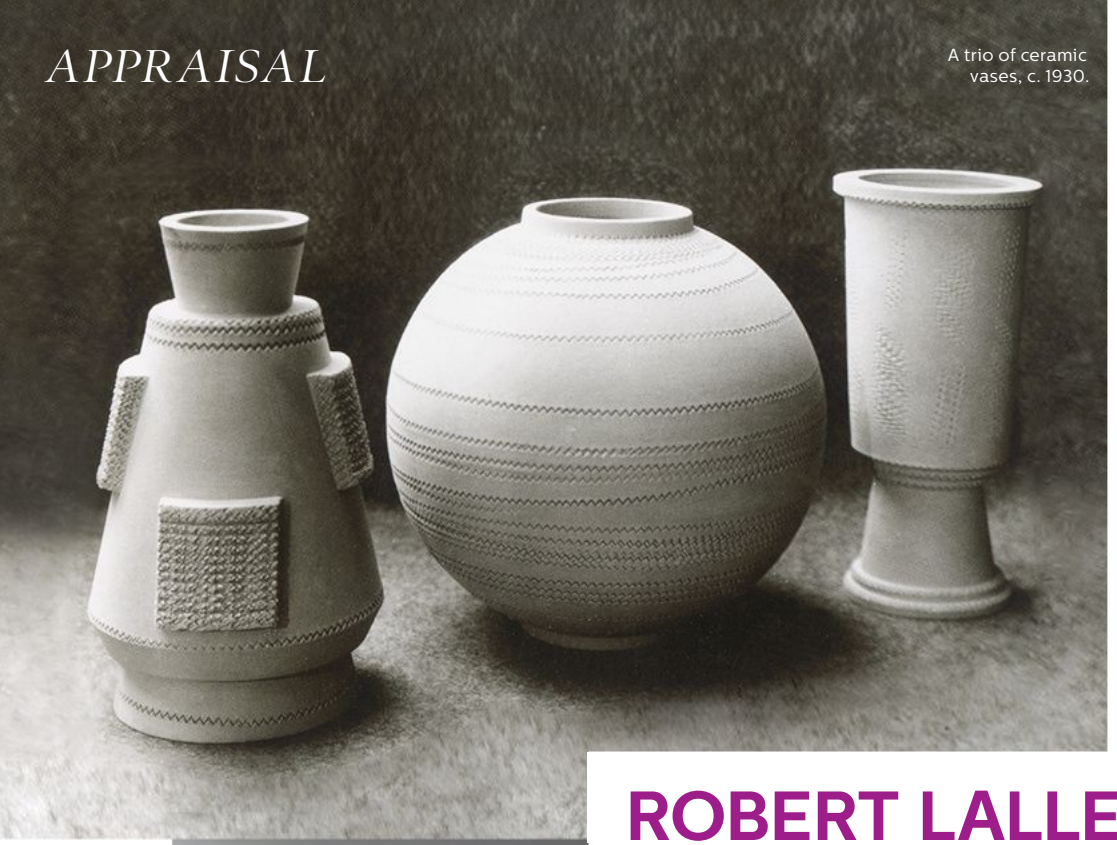

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CLOCKWISE FROM TOP: ROGER DAVIES; SIMON UPTON; WILLIAM WALDRON; GREY CRAWFORD

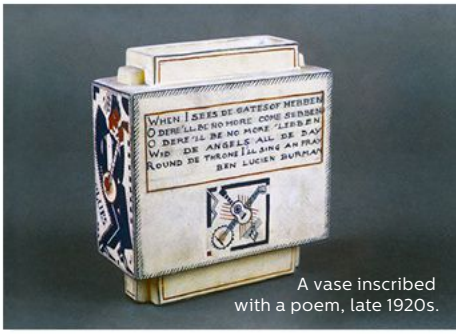

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A trio of ceramic vases, c. 1930.



Tour du Monde vase, c. 1930.



A vase inscribed with a poem, late 1920s.

ROBERT LALLEMANT

With his bold geometric forms and Cubist-inspired graphics, this Paris man-about-town brought ceramics into the Jazz Age.

BY IAN PHILLIPS



Porcelain vase, 1927.



Lamp, c. 1927.



Robert Lallemant in 1928.

As a ceramist, Robert Lallemant's career was fleeting. It lasted barely five years, from the mid-1920s until 1930. Yet that did not prevent him from making a lasting impression on the art form. "When you compare him to other ceramists of the time, he's in a field of his own," notes Jacqueline du Pasquier, the former director of the Decorative Arts Museum in Bordeaux, France, and author of a monograph devoted to Lallemant. "He was a man besotted with modernity."

"His work is extremely architectural," adds Parisian dealer Denis Doria. "He was the first ceramist to place such emphasis on developing so many different forms."

Lallemant's output was remarkably varied. He had some 800 different molds in his studio, which were used to create vases and objects featuring exquisitely proportioned interlocking cuboids, prisms, cylinders, and disks. Some resemble totems, while others sport square reliefs or notched trimmings. The most avant-garde are those covered in glisteningly smooth monochrome or mottled glazes. Also highly sought after are pieces he painted with Cubist designs perfectly in sync with the spirit of the Jazz Age.

Much of the rest of his production, however, was more anecdotal and traditional. There are illustrations representing popular songs, sports, bullfighters, Chopin at the piano, and Louis XIII. Yet whatever the subject matter, Lallemant's approach remained the same. He never used a potter's wheel, preferred small editions to one-offs, and regularly reproduced a vase of the same shape with a host of different motifs. "That's where his genius lay," remarks French dealer Jacques De Vos, who organized a show of his work in 1984. "He was the only ceramist of that time who thought of applying diverse decorations to an identical form."

Lallemant was born in 1902 and raised in Dijon in the Burgundy region, where he attended the School of Fine Arts. After ▷

TRIO OF VASES: COURTESY OF ARCHIVES R. LALLEMANT; TOUR DU MONDE VASE: COURTESY OF 1ST DIBS; POEM VASE: LUC JOUBERT; LAMP: COURTESY OF GALERIE DORIA, PARIS; PORCELAIN VASE: COURTESY OF METROPOLITAN MUSEUM (PURCHASE, LITA ANNENBERG HAZEN CHARITABLE TRUST GIFT, 1986)

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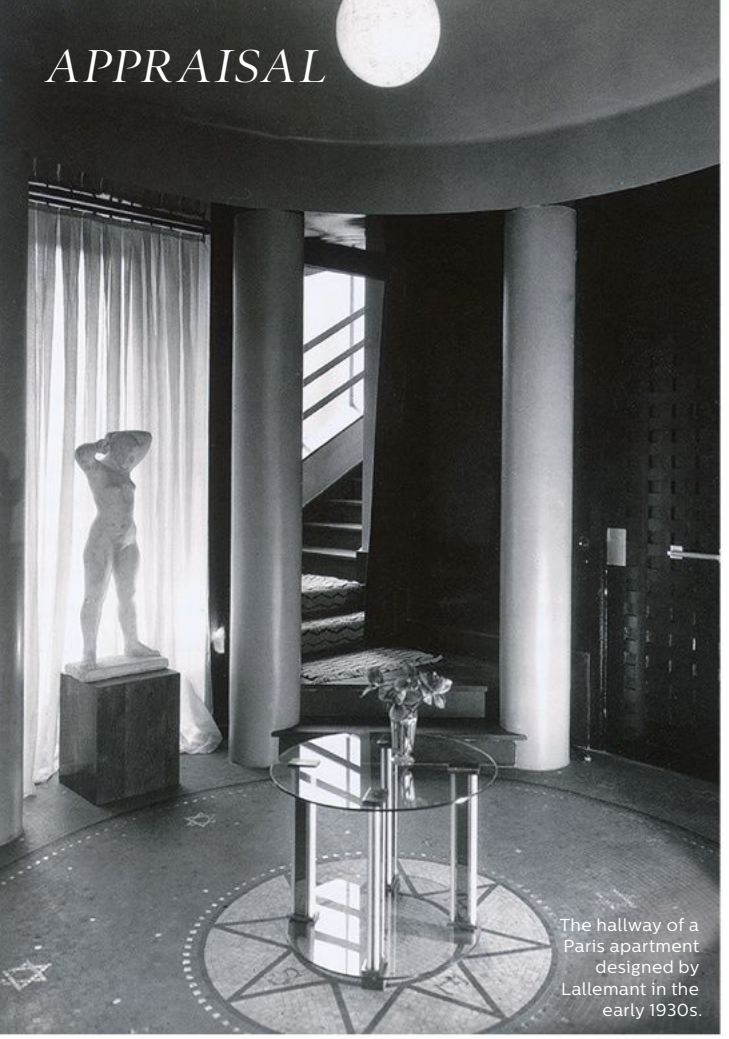
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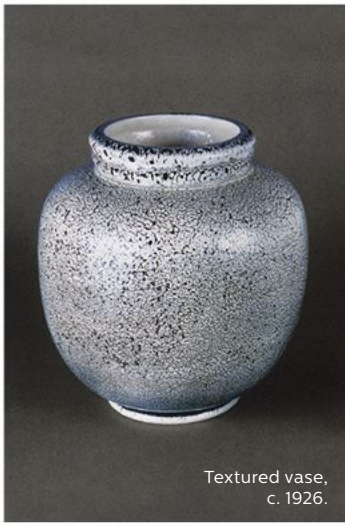
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The hallway of a Paris apartment designed by Lallemant in the early 1930s.



Vases, c. 1927.



Textured vase, c. 1926.



Rectangular vase, 1927.

an apprenticeship with acclaimed potter Raoul Lachenal, he opened his own studio in Paris in either 1924 or 1925 and was quickly celebrated by critics, who discovered his work at the Salon d'Automne and the Salon des Artistes Décorateurs. In 1928, several of Lallemant's pieces were exhibited at Paris's Bernheim-Jeune gallery next to paintings by Bonnard, Dufy, and Vlaminck. The same year, Gio Ponti paid homage to him with an article in *Domus*, and in 1929 he was the only ceramist to become a founding member of the Union des Artistes Modernes movement, whose main tenet was that objects should first and foremost be functional and adapted to modern life. Other prominent members included Sonia Delaunay, Robert Mallet-Stevens, and Eileen Gray.



An aquarelle design, c. 1930.



Cubist-inspired vase, 1927.

Yet within no time at all, he stopped producing ceramics entirely. Instead, he switched to furniture and carpets and decorated residences in and around Paris. In 1933 he joined his father-in-law's construction company, working mainly on the development of a luxury hotel in the Gulf of Saint-Tropez, where he commissioned stools for the bar from his friend Charlotte Perriand and placed his own ceramics in the guest rooms. Rather less glorious was his record in wartime, when he was appointed artistic adviser to the pro-Axis French government led by Marshal Pétain and oversaw the production of dinner services and objects of propaganda at the Sèvres porcelain factory.

Du Pasquier describes Lallemant's life as "worthy of a novel," and he certainly cut a dashing figure. He was well-connected, counting René Herbst, André Derain, and Jacques Adnet among his friends. One contemporary described him as "tall, energetic, solidly built, trained in physical pursuits, and a devotee of long treks." He loved sports cars and traveling and had a home gym in his Parisian penthouse. A founding member of a Paris ski club, he died from a heart attack after descending a run in the Swiss Alps in 1954.

Lallemant's work was rediscovered in 1983, when his family sold off several hundred pieces from their private collection. Today, it remains remarkably rare. Doria estimates that no more than 20 items have come up at public auction in the past five years, and prices for his vases generally range between $1,200 and $27,000. Even now, nobody is quite sure why he abruptly turned his back on ceramics. As du Pasquier notes, "He was a reserved and mysterious person." Doria conjectures that Lallemant was simply not commercially successful. "If a lot more pieces had been produced, we would be seeing many more on the market," he reasons. De Vos's theory is based on a conversation he had with Lallemant's widow. "She said he felt an urgency to create these ceramics," he recalls, "but it was a passion that waned." ■

WHERE TO FIND IT

Lallemant's work is signed with the letters *T* (his father's initial) and *R* (his own).

- 1stdibs.com
- Galerie Doria, Paris, 011-33-1-43-25-43-25
- Galerie Jacques De Vos, Paris, 011-33-1-43-29-88-94, devos.allbypm.com
- James Infante, New York, 917-864-6780, jamesinfante.com

HALLWAY: COURTESY OF ARCHIVES R. LALLEMANT; TWO VASES: COURTESY OF GALERIE DORIA, PARIS; TEXTURED VASE: COURTESY OF LUC JOUBERT; AQUARELLE DESIGN: MICHEL CESBRON/COURTESY OF ARCHIVES MADAME LALLEMANT



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TOOLBOX

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THE BIG REVEAL

Italian designer Ivano Redaelli was inspired by classic open armoires that turn fashions into furnishings to create his Pret a Porter series of customizable steel wardrobes. Model 2, which measures 94.5″ w. x 24″ d. x 81″ h. and costs $25,865 as shown, features back panels of silk, shown, or velvet; movable walnut drawers and mirrors; and hanging lights. Clothing and accessories provided by Ralph Lauren, Escada, Dior, Salvatore Ferragamo, Goyard, and Hermès. *310-271-2172; massbeverly.com*

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A FINE POINT

New Orleans jewelry designer Marion Cage McCollam found inspiration for her Teche cabinet and drawer pulls in her grandfather's collection of antique plumb bobs. From top, the 9″ pull comes in polished brass with bocote wood, $275, and polished nickel with ebony, $330; the 5″ pull is available in polished black nickel, $350, and satin brass with rosewood, $275. ***504-891-8848; marioncage.com***





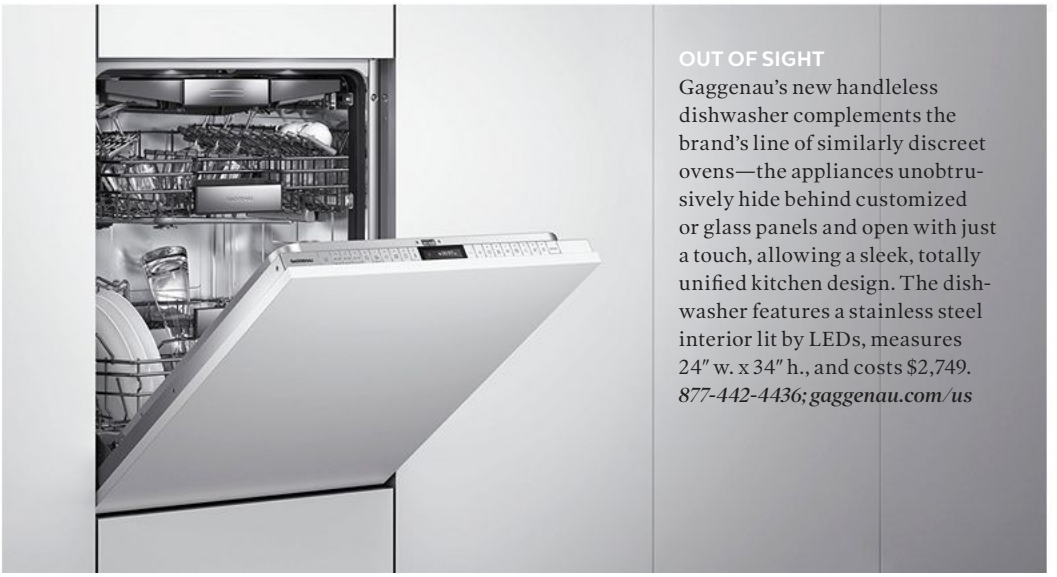
CREATIVE ILLUMINATION

The new Pop line of sconces by the Urban Electric Co. allows customers to not only mix and match a range of metal finishes, bulbs, and backplates of wood, leather, mirror, or glass, but also devise their own backplates, as shown at bottom right. Each measures 5″ sq. and costs between $895 and $1,000. ***843-723-8140; urbanelectricco.com***

PRECIOUS METALS

Suitable for floors and backsplashes as well as outdoor applications, AKDO's Metal 2.0 tiles are sturdy porcelain finished with a matte metallic glaze that creates an ombré effect. The tiles come in three colorways and two sizes, including, from top, Oxidum, 12″ w. x 24″ l. for $20 per sq. ft., and Green, 18″ w. x 36″ l., $23 per sq. ft. ***800-811-2536; akdo.com***





OUT OF SIGHT

Gaggenau's new handleless dishwasher complements the brand's line of similarly discreet ovens—the appliances unobtrusively hide behind customized or glass panels and open with just a touch, allowing a sleek, totally unified kitchen design. The dishwasher features a stainless steel interior lit by LEDs, measures 24″ w. x 34″ h., and costs $2,749. ***877-442-4436; gaggenau.com/us***



CHILL OUT

Ideal for compact apartments, Bosch's slim glass-door refrigerator comes in black glass, shown, white glass, and clear glass over stainless steel. It measures 24″ w. x 26″ d. x 73″ h. and costs $2,499. ***800-944-2904; bosch-home.com***

STUDIO D (3)

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GOING WITH THE FLOW
New York design firm Tzelan joined forces with interior designer Tony Chi on a line of bath fixtures for Cooper & Graham inspired by the shapes of traditional Indian flowers and gems. The Rose rain showerhead measures 12″ w. x 4″ h. Polished chrome, shown, costs $2,350; polished nickel is also available.
212-226-2242; cooperandgraham.com



HEAT WAVE
Its appliances are used in such world-class restaurants as French Laundry and Brooklyn Fare, and now Bonnet has developed its Maestro customizable range for home use. The Toulouse, shown, features four burners over a water bath and a cast-iron gas or electric oven. Made of a titanium-and–stainless steel blend and solid brass, it comes in a variety of porcelain panel colors, including Ruby Red, shown. It measures 48″ w. x 35.5″ d. x 35.5″ h. and costs $44,275. *646-509-5004; bonnetathome.com*



PARALLEL LINES
Luur's collection of trivets captivates with scalloped patterns that create an interlocking-ripple effect. Made of thick, heatproof Corian and backed with cork, they come in a single color, Arctic Ice, and a range of six shapes. From top, Moiré Hexagon measures 9.5″ w. x 11″ h., while Moiré Circle and Moiré Square are 9.5″ w. x 9.5″ h. Each costs $70.
803-528-7219; luurdesign.com

THE HANG OF IT
The Duo hanger by Good Thing cannily incorporates a slim tube of aromatic cedar that repels insects. Made of sturdy aluminum, this innovative take on the closet staple measures 16.5″ w. x 7.5″ h. and comes in six colors, including, from left, White, Red, and Sandblasted Aluminum. Each hanger costs $14.
347-681-1036; goodthingny.com



STUDIO D (2)



Athena Sconce, Kos Vase, Titan Horn Sculpture, Elis Bench

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LEFT TO RIGHT: SHIFT GRIP BY TED BOERNER, FLUTE BY THE ROGER THOMAS COLLECTION CABINET PULLS AND DOOR HARDWARE




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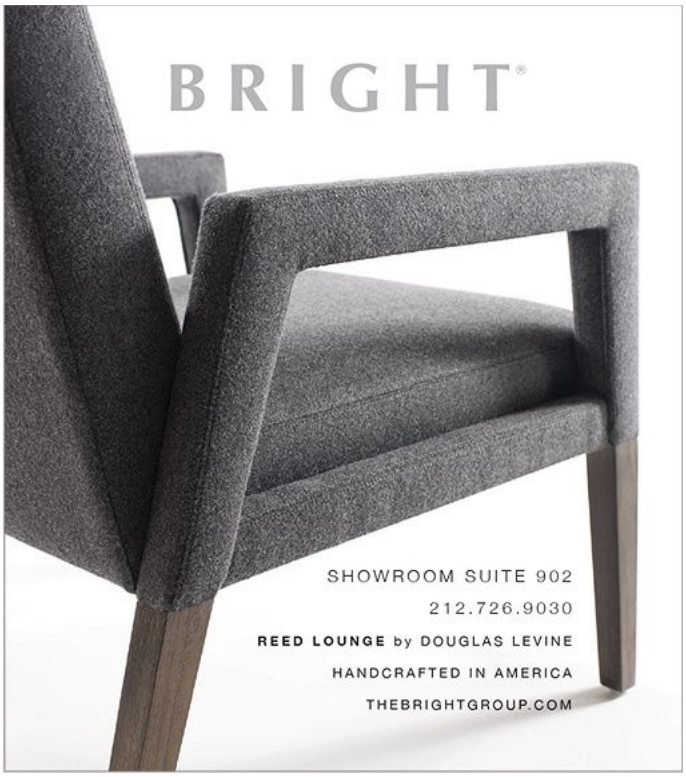


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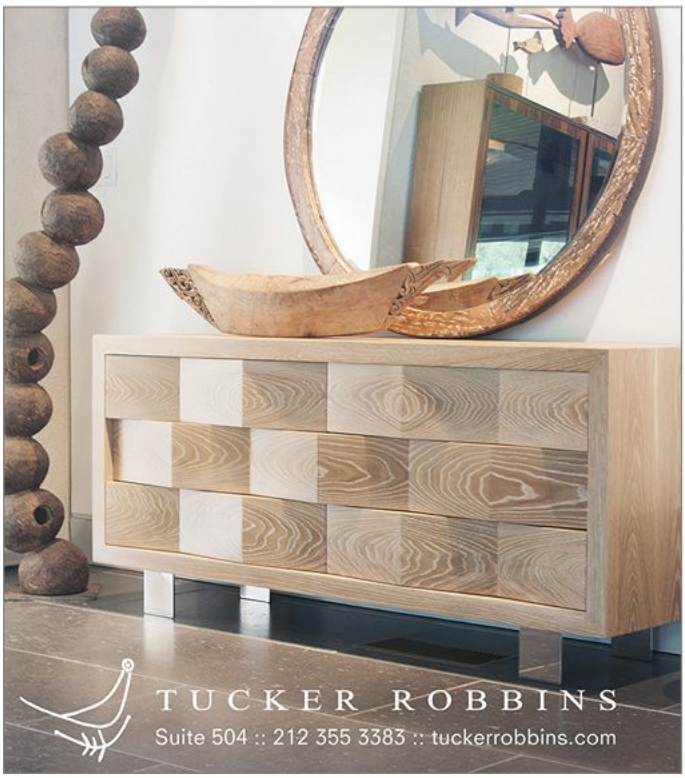


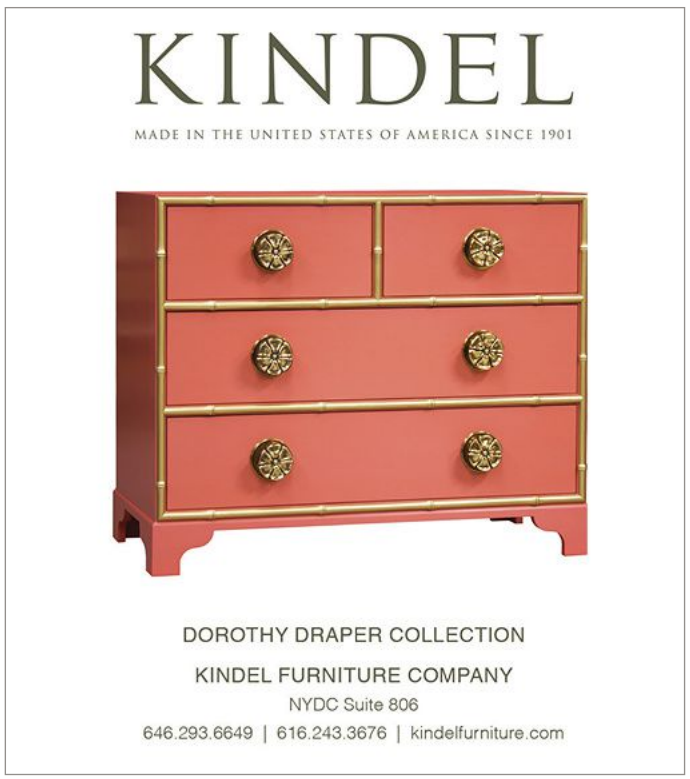
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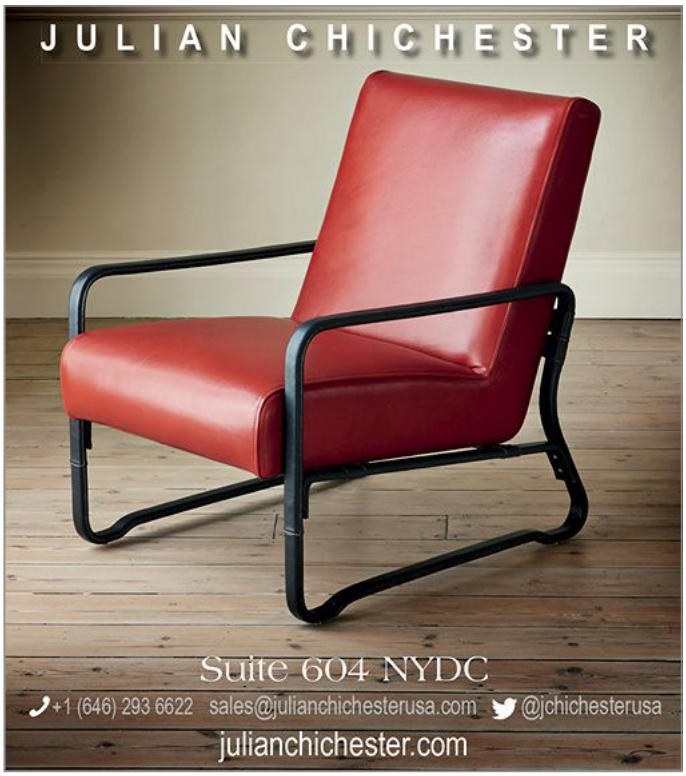




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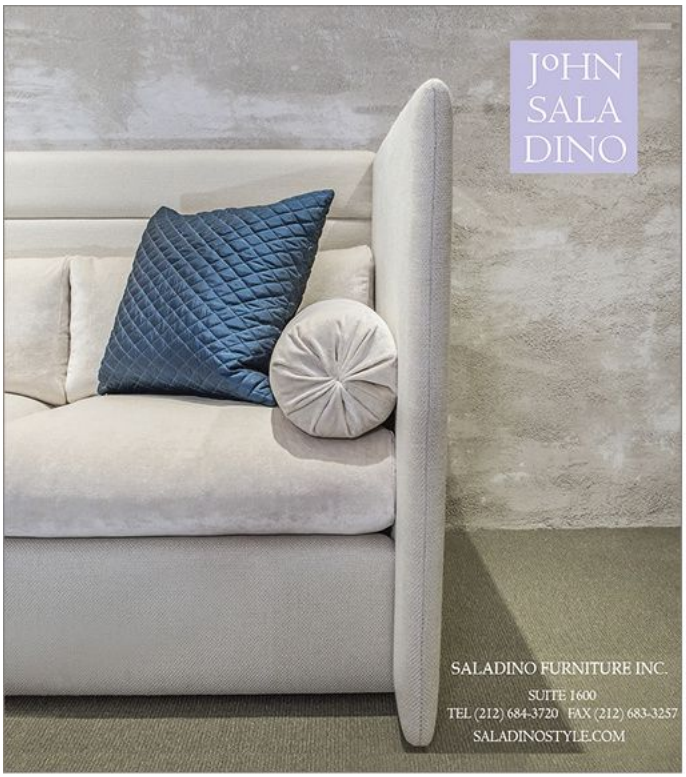


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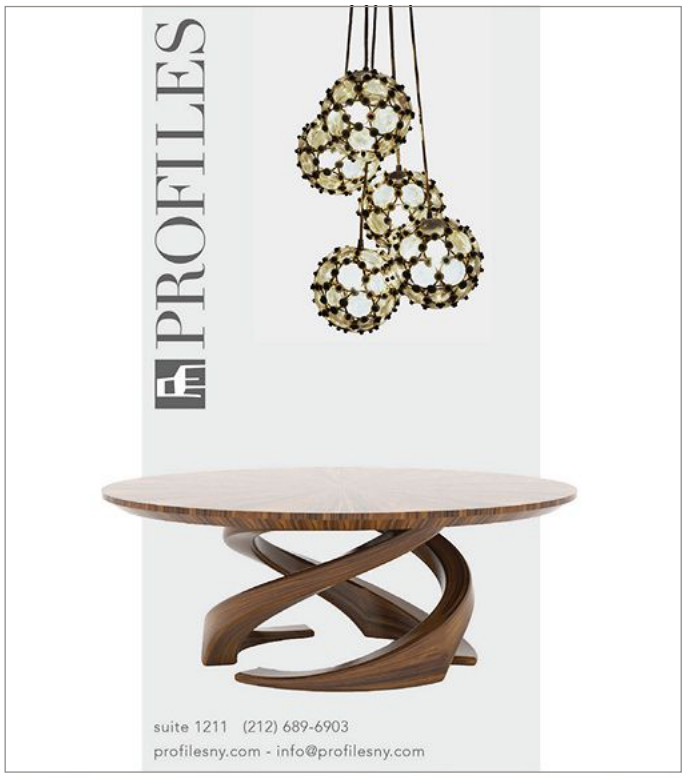
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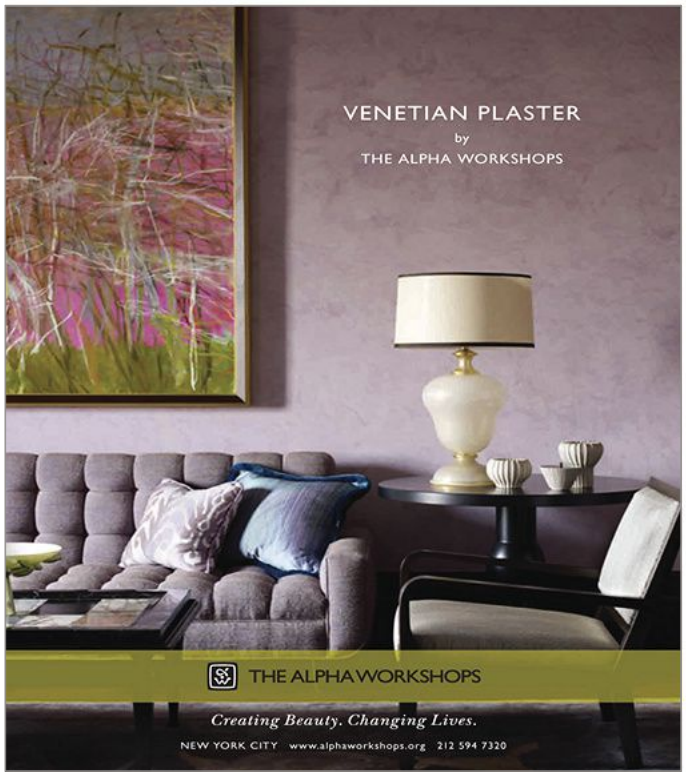


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The living area of architect and designer Michael Albert's Berlin apartment includes a sofa by Minotti, marble Saarinen side tables, a FontanaArte floor lamp, and a mirror that belonged to his grandmother; the walls are painted in Farrow & Ball's All White. For details, see Resources.

A CLEAN SWEEP

In his Berlin apartment, architect Michael Albert has created a pure expression of his minimalist aesthetic in oak, concrete, and glass

ELLE DECOR: Have you always lived in Berlin?

MICHAEL ALBERT: I moved to Berlin 14 years ago. I'm originally from farther south in Germany, near Munich.

ED: What is your neighborhood like?

MA: It's called the Mitte, which is German for *middle* or *center*. It was in East Berlin before the wall came down. Now it's up-and-coming with cafés, shops, and galleries. One of the best things about our building is that we look out onto a park, which is unusual for Berlin.

ED: Is your partner, Stefan Schnorr, also a designer?

MA: No, Stefan works for the government. We have very similar tastes, but he lets me make the design choices. He's the best possible kind of husband.

ED: How old is the building?

MA: We broke ground about three years ago. The building was designed for a specific group of tenants by architect Hans Düttmann. The idea was that each tenant would design his own floor. We're on the third floor and have about 1,600 square feet.

ED: So the finishes are all your choices?

MA: The finishes and the layout. In fact, because I didn't want to have any vertical supports and the living room is quite large, ▷

INTERVIEW BY MICHAEL LASSELL / PHOTOGRAPHY BY MADS MOGENSEN / STYLED BY MARTINA HUNGLINGER

the concrete in our ceiling is about two inches thicker than usual.

ED: What inspired the materials you chose?

MA: I was working with the idea of creating an industrial-style loft, but also a home, so I chose concrete for the floors and for one long wall. The floors are what they call "white concrete." It's lighter and finer than normal construction concrete, which is what we used for the walls. The white concrete was finished to look like terrazzo and is quite beautiful.

ED: What about the wood on the paneled wall?

MA: It's oak, stained dark and treated to raise the grain.

ED: Are the three doors in the concrete wall also oak?

MA: Yes, and they go from floor to ceiling, as does everything else in the apartment. I think it's a cleaner look, and it makes the room seem taller. Keeping the furniture low also adds to the height of the room.

ED: Why did you use glass instead of solid walls between the living area and the master suite?

MA: The more open a space is, the bigger it feels. When you look out from the bed, you get an expansive view of the whole apartment. Most of the time it's just the two of us at home. Since the master bathroom has only a tub, we shower in the main bathroom, which has the normal amount of privacy, as does the guest room.

ED: Why do so many contemporary designers seem to like neutrals?

MA: I find them extremely restful. And using neutrals is not the same as having no color. Neutrals *are* colors. I like colors that are not really one color or another but are in between. You don't know ▷



A daybed designed by Piero Lissoni for Living Divani, a vintage Tolix stool, and a Christian Liaigre wood stool in the living area; the walls are concrete, and the neon artwork is by Tobias Buche.



The exterior of the building, with Albert's apartment on the third floor.



Saarinen chairs in a Kvadrat fabric and a vintage Bonacina rattan chair surround a table by Decoma Design for Porro; the floor lamp is by Mariano Fortuny. For details, see Resources.



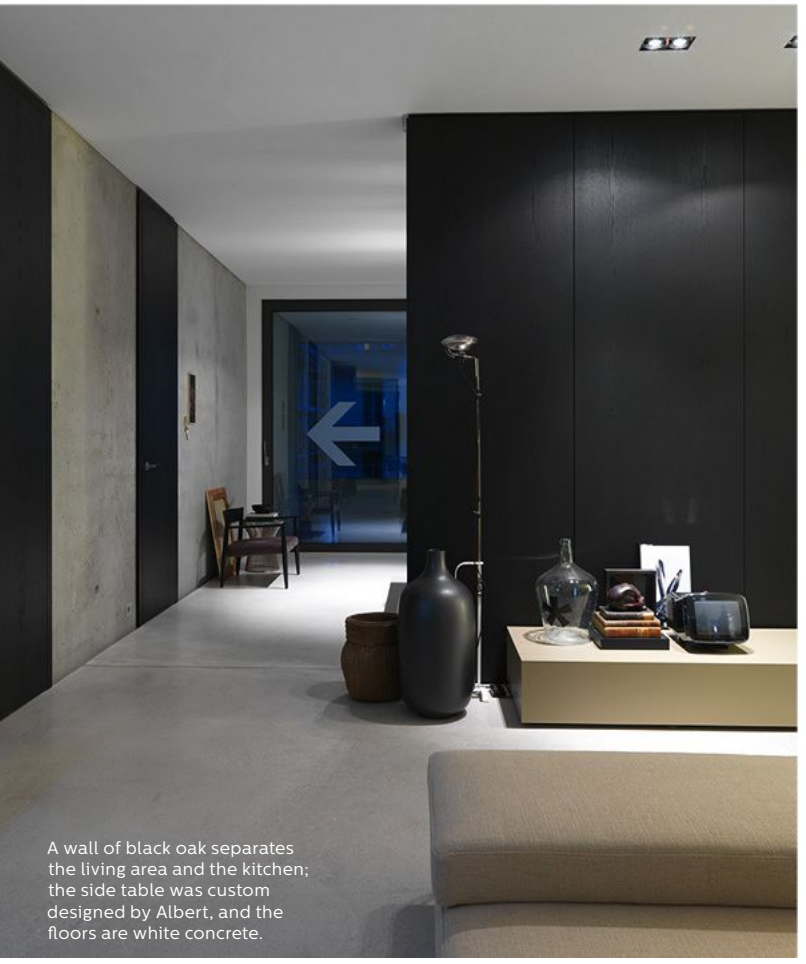
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NAPOLEON



The kitchen island and cabinets are by Boffi, and the ovens are by Miele. For details, see Resources.



A wall of black oak separates the living area and the kitchen; the side table was custom designed by Albert, and the floors are white concrete.



Vintage Chinese vessels on a terrace.

if it's brown or gray, yellow or green. All the colors in the apartment are those interesting, ambiguous shades—except for the walls. The walls are white save for the guest room, which is a dark gray. We used Farrow & Ball paints.

ED: Since you're the manager of Berlin's branch of Boffi, the great Italian kitchen and bath manufacturer, may I assume that all your fittings are by Boffi?

MA: Yes, but they are not all generally available. For our master bath, I took the last tub from a line that was going out of production. And the stainless steel kitchen island is a design from the 1980s that Boffi re-created for me because I like the openness of it so much. The lacquered cabinetry and the panels that cover the kitchen appliances are currently in production.

ED: I notice that you have quite a few pieces of furniture designed by Piero Lissoni, who also designs for Boffi. Is he a favorite?

MA: He's one of the most respected furniture designers in the world. The lighting fixture above the dining table is by Lissoni, as is the daybed in the living room. Also a small armchair in the kitchen.

ED: What is the nature of the furniture mix?

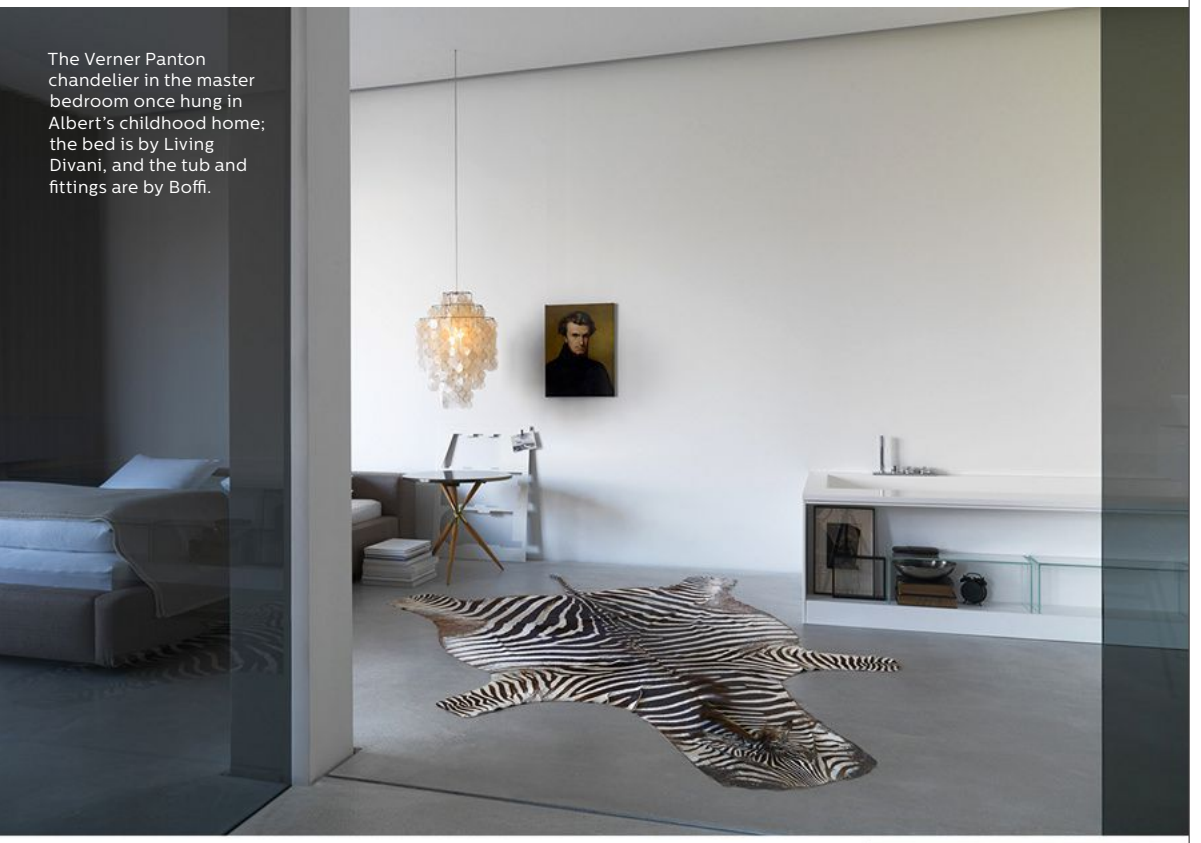
MA: First, to keep the look clean and modern. Then to give it some design depth with vintage pieces. We have iconic midcentury pieces from the '50s to the '70s—Saarinen tables, a Panton chandelier, and Mobach ceramics. Then you want to use the furniture to add texture, so you make your compositions: for example, a '50s Bonacina rattan chair at a dining table that has a mirror finish. And you keep the shapes and silhouettes sculptural, like Mariano Fortuny's floor ▷



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The Verner Panton chandelier in the master bedroom once hung in Albert's childhood home; the bed is by Living Divani, and the tub and fittings are by Boffi.

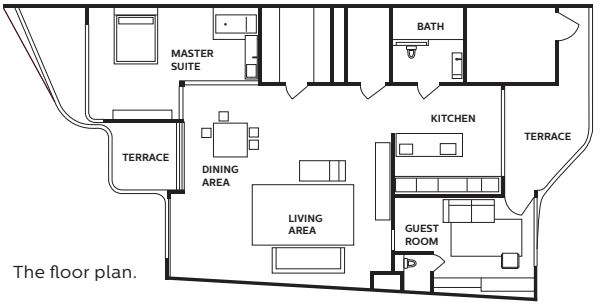
lamp with an umbrella from the '80s. It looks like something from a fashion photographer's studio.

ED: Why do so many of your paintings face the wall?

MA: Those are old paintings by me that I don't want to look at any longer. I think the backs of them are much more interesting. I also like to hang paintings without frames as well as hang frames with nothing in them. It's all part of what I like to call the "improvisational" aspect of the apartment, the idea that things are ongoing. We move things around all the time. When you have one big living space, it's like a blank canvas.

ED: What is the significance of the arrow etched into the sliding door to the back terrace?

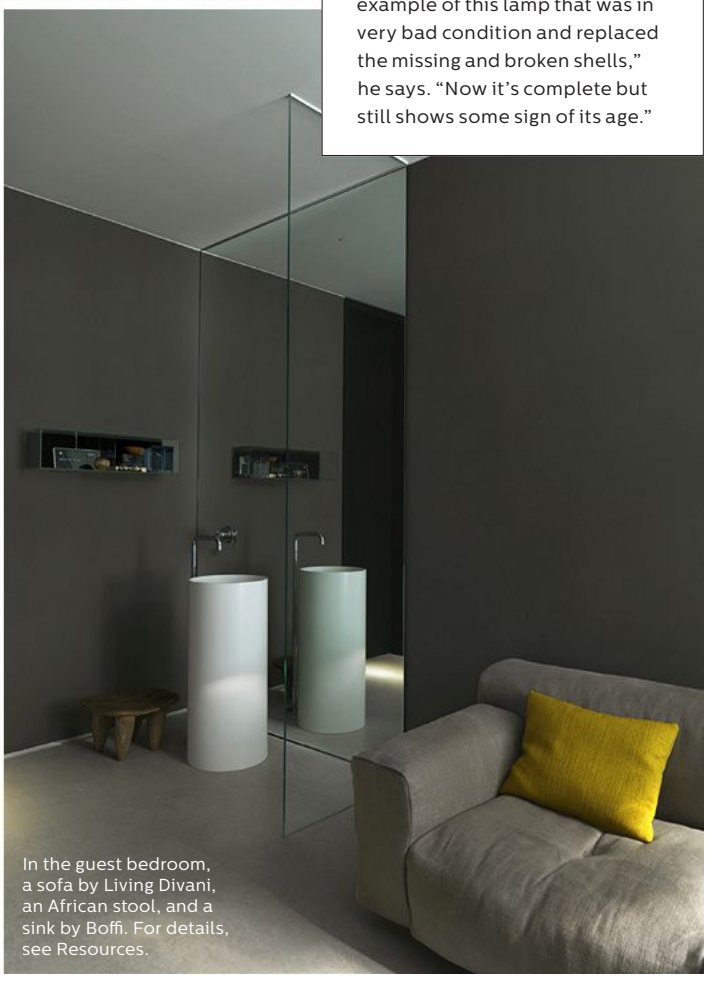
MA: I was working with numbers, letters, and symbols from a computer keyboard as a design element throughout the apartment. I thought the arrow was beautiful graphically, and it slides with the door to the terrace. Also, it actually points to the emergency exit, just in case. ■



The floor plan.

WHAT THE PROS KNOW

- To create a modern look for his apartment, Michael Albert designed it without baseboards or ceiling moldings. In fact, there is a half-inch gap where the walls meet the floor and ceiling. This makes for clean, crisp lines, but Albert notes that the technique requires skilled carpenters: It's more difficult to achieve precision with a consistent gap than with prefabricated moldings.
- Albert uses natural fabrics like wool and linen for upholstery and curtains. "We covered the bed in a thick silk that looks like burlap," he says, "but it feels wonderful. The big rug in the living area is actually made from the fibers of banana leaves."
- Albert's mother gave him the Verner Panton lighting fixture that hangs between the master bedroom and its en suite bath. He grew up with it in his childhood home, but it was missing some of its capiz shells. "So I went to a flea market and bought a smaller example of this lamp that was in very bad condition and replaced the missing and broken shells," he says. "Now it's complete but still shows some sign of its age."



In the guest bedroom, a sofa by Living Divani, an African stool, and a sink by Boffi. For details, see Resources.

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Roasted acorn squash serves as a savory vessel for a creamy pearl-barley risotto. The fork is by Canvas, the dinner plate and charger are by Juliska, the napkin is by Sferra, and the fabric is by Kravet. For details, see Resources.

THE INSIDE SCOOP

Acorn squash reaches new heights when it not only flavors a creamy barley risotto, but also doubles as the ultimate serving dish. **BY DANIEL BOULUD**

When fall comes around, I always recall the time I spent as a boy assisting my father on Saturday mornings at his farm stand in Lyon, France. Autumn was a highlight of the year. At that time, we would stock goat cheese, a range of wild mushrooms, and one of my favorite annual sights: a colorful array of winter squash, which were snapped up and transformed into everything from soups to stuffings and gratin dishes. Some of them grew to be enormous—almost too big to be carried away. My father would sell these by the wedge. To this ▷

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FOOD PREPARATION BY MARY KIRK GOELDNER

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Bountiful harvest: Acorn squash and fresh sage.

day, I never miss a chance to incorporate this sweet, delicious, and highly versatile vegetable into my seasonal repertoire.

We didn't grow acorn squash on our farm but I have always loved this variety, with its shiny, green ridged exterior (shaped like an acorn) and its distinctive yellow-orange flesh. The sculptural shape lends itself to eye-catching recipes like this one, where the firm and glossy skin of the squash becomes an edible vessel for what's inside. Here, the inside of the squash is scooped out and combined with pearl barley, a grain that makes for a healthier take on the classic risotto. The shell of the squash is baked and then filled with the barley, which also contains sage, garlic, and smoked mozzarella. Since the "bowl" is just as delicious as its filling, it's like having your cake and eating it, too.

ROASTED ACORN SQUASH WITH BARLEY AND SAGE

Serves 4

- 4 acorn squash, top and bottom trimmed by about 1 inch
- 2 T olive oil
- Salt and freshly ground white pepper
- 6 cloves garlic—4 smashed, 2 finely chopped
- 4 sprigs fresh sage, 5 chopped sage leaves, plus 4 small leaves for garnish
- 1½ cups pearl barley
- 4½ cups unsalted chicken stock
- 1 shallot, finely diced
- 1 medium carrot, finely diced
- 1 stalk celery, finely diced
- 2 T unsalted butter
- 1 small bunch chives, chopped
- 3 oz. smoked mozzarella, finely diced



Pinot Noirs from Oregon.

WHAT TO DRINK

"The earthy flavors of this dish call to mind the aromas of autumn," says Raj Vaidya, head sommelier of Daniel restaurant. "They make me think of a Pinot Noir from Oregon, where the wines have a smoky character. Mouton Noir Wines' O.P.P. 2013 [$15] is a spicy yet fruity Pinot from the Willamette Valley. For something richer, try Domaine Drouhin Oregon's Laurène 2011 [$50], from one of the pioneering family vineyards in Oregon's Dundee Hills. Its grape can be traced back to Burgundy, France, the home of great Pinot Noir."

Preheat the oven to 350°F. With a large spoon, scoop the seeds out of each squash and discard. Continue scraping the insides to extract about ½ cup of the flesh from each squash. Reserve the flesh. Drizzle ½ tablespoon of olive oil inside each squash, then season with salt and white pepper. Set each squash upside down on a greased cookie sheet with a smashed garlic clove and a sprig of sage tucked underneath each cavity. Bake in the oven for about 45 minutes, or until a knife can easily pierce the squash's flesh without damaging the shell. Remove from the oven, turn over, and cover with foil to keep warm.

While the squash is baking, put the reserved squash flesh, barley, and chicken stock in a large saucepot and bring to a boil. Season with salt. Cover, reduce the heat, and let simmer on low for 30 minutes, stirring occasionally. Add the chopped garlic, shallot, carrot, and celery; continue cooking for 15 minutes, until the barley has the creamy consistency of risotto. Remove from the heat and add the butter, chopped sage leaves, chives, and smoked mozzarella. Stir a few times to incorporate and adjust the seasoning. To serve, fill each roasted squash evenly with the barley mixture and garnish with the small sage leaves. ■

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

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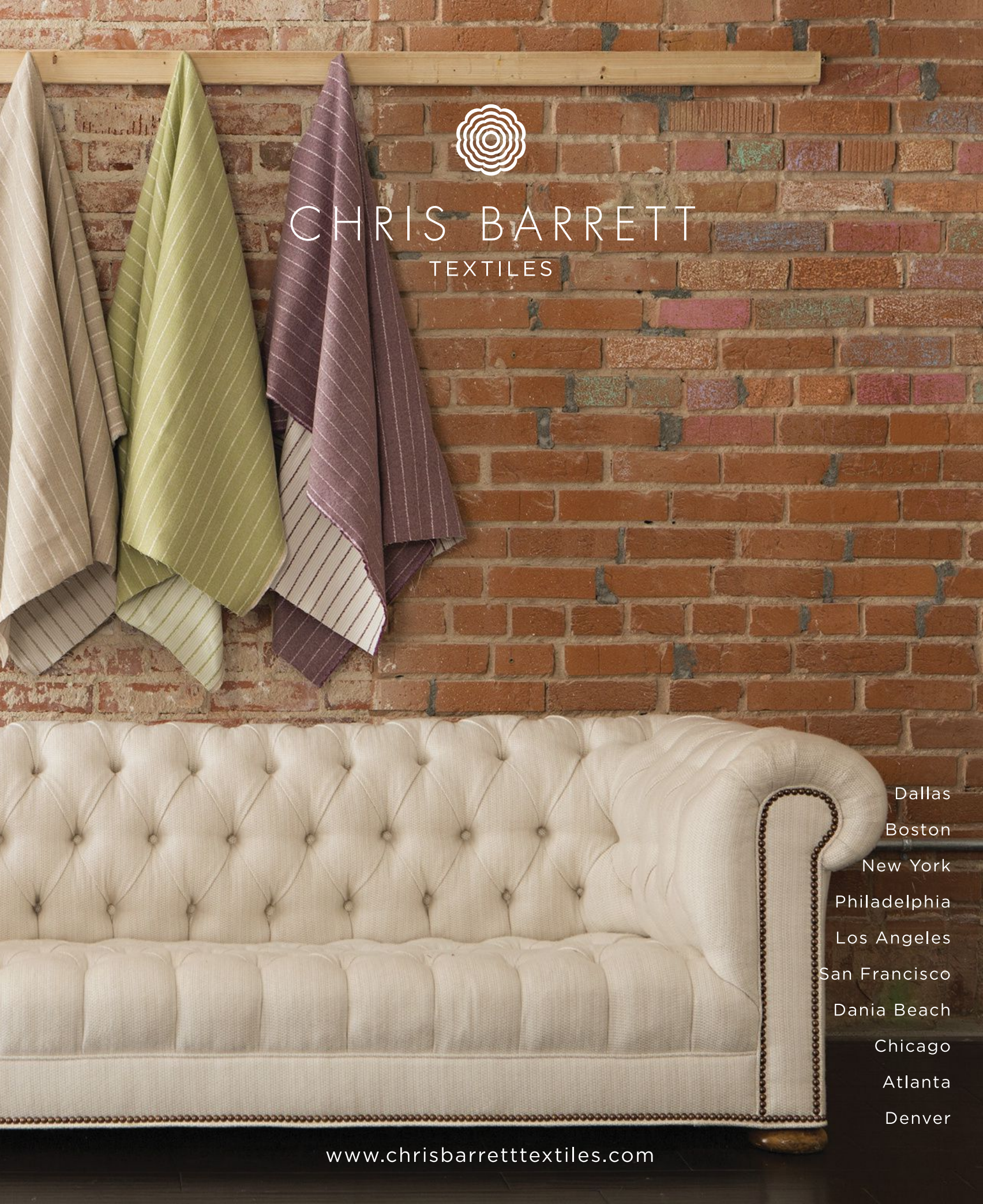
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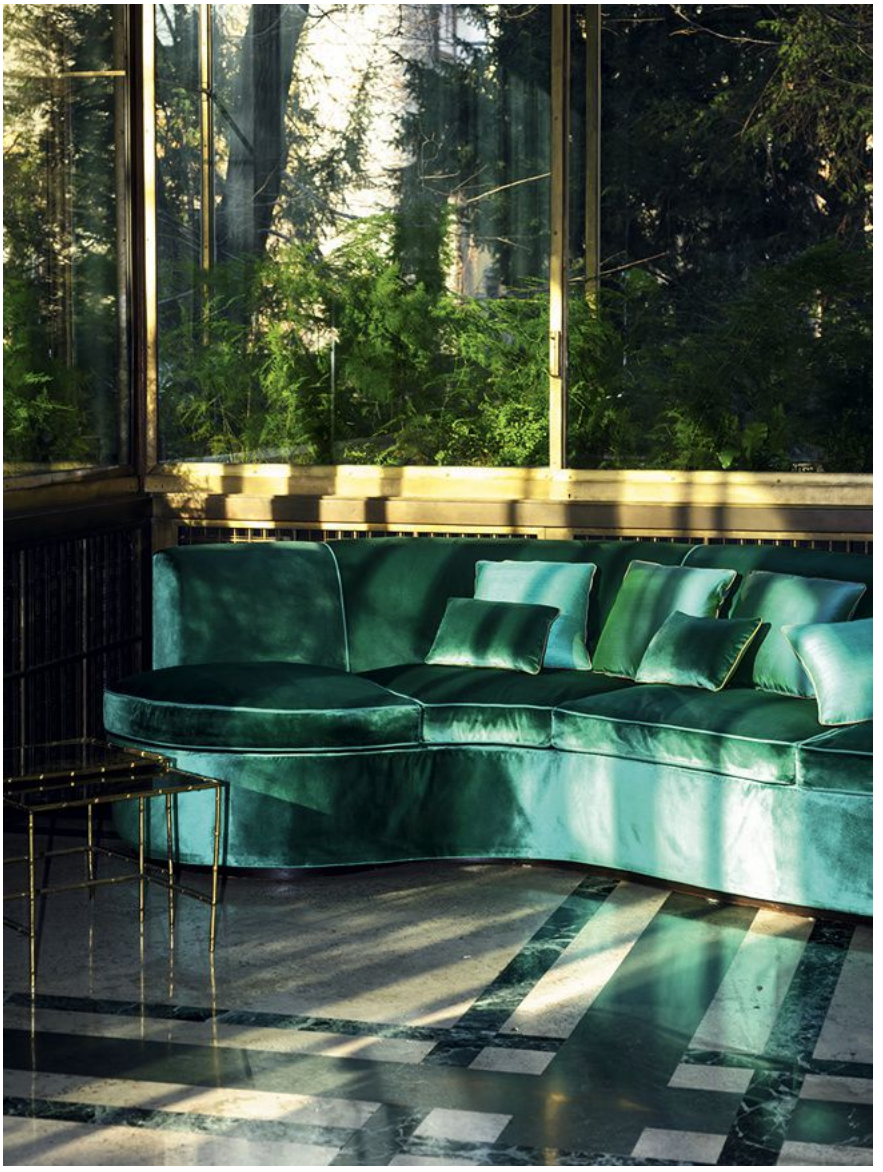


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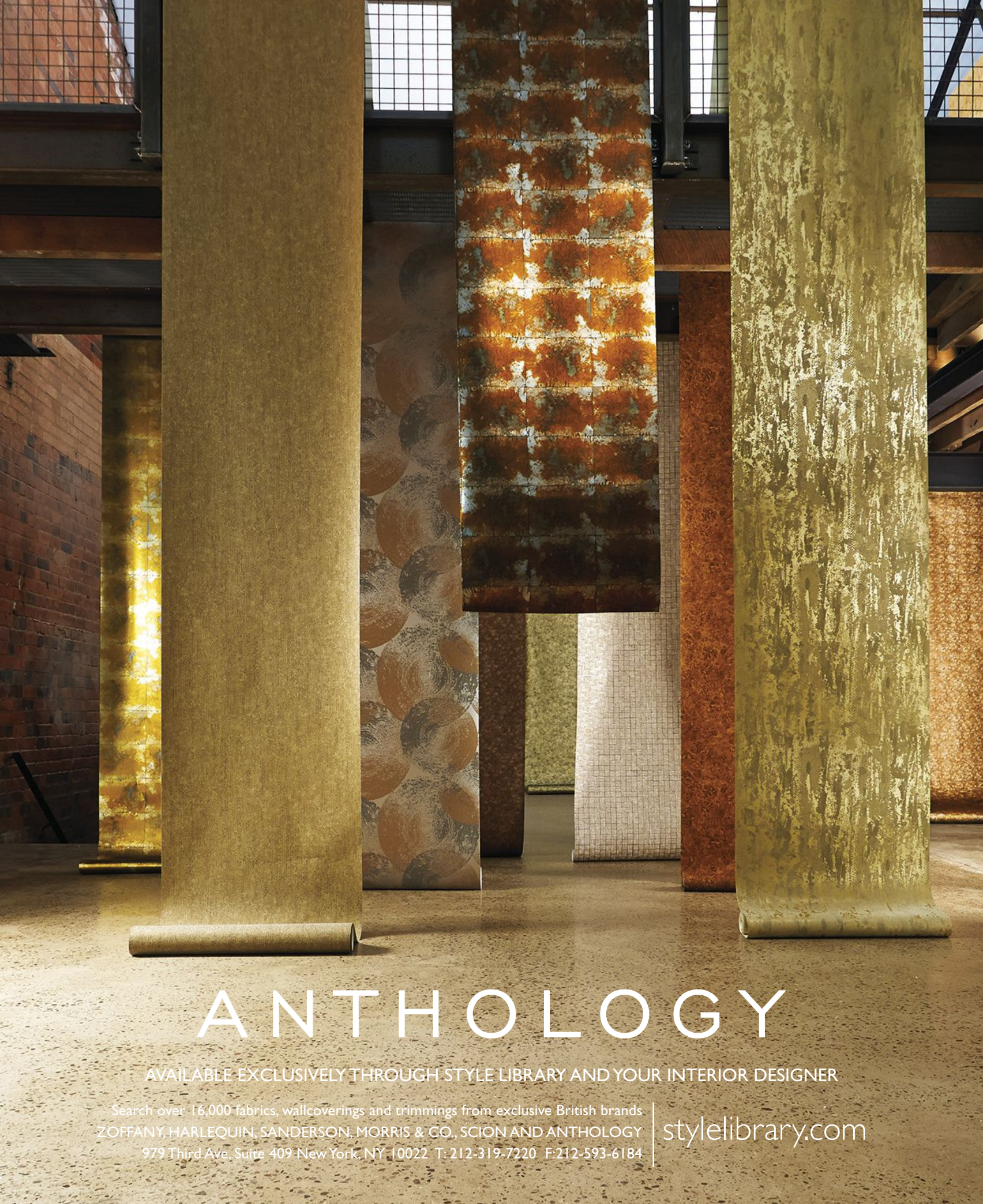
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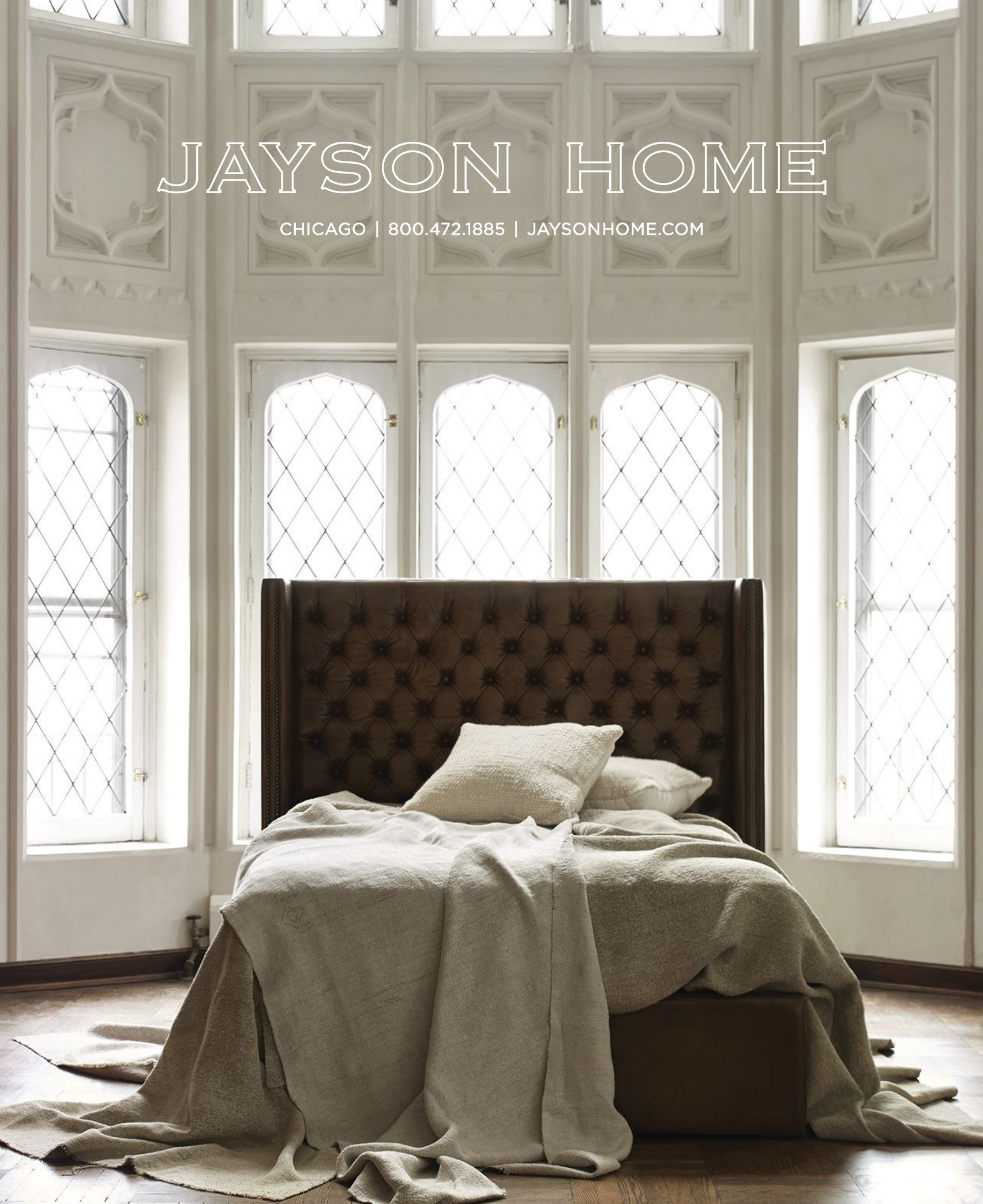
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October

MIGUEL FLORES-VIANNA

COOL, CALM & COLLECTED

Paris fashion star Andrew Gn's new Right Bank apartment offers him the perfect opportunity to express his love of design and passion for collecting in a completely different style

TEXT by IAN PHILLIPS · PHOTOGRAPHY by BJÖRN WALLANDER
PRODUCED by CYNTHIA FRANK
STYLED by ROBERT RUFINO





Fashion designer Andrew Gn can't remember the exact age at which he bought his first piece of porcelain. Maybe he was 12, perhaps 16. He is also incapable of explaining his overriding love of ceramics in general. "I just feel good with them," he says. "It's like designing a collection. You don't ask yourself why you're doing orange this season. You just do it."

Gn's new apartment, in a late-19th-century building in the north of Paris, is packed with porcelain. Masks invoking Africa by midcentury master Roger Capron adorn the living room fireplace. The kitchen shelves hold vases by Jacques Blin, Robert Picault, and Pol Chambost, while the library is home to everything from a seventh-century Vietnamese urn to a vintage vase by Dutch sculptor Jean van Dongen. "He's basically the person who initiated Picasso's passion for ceramics," says Gn.

The capacious ground-floor space is not the only apartment he owns in the city. Gn maintains another close by (featured in ELLE DECOR in October 2011) that is decorated in a much more grand and classical manner. That one is full of gilded Louis XV furniture, chinoiserie vases, and tapestries lining the bedroom walls. He still sleeps there from time to time. "It's like Dr. Jekyll and Mr. Hyde," explains Gn, whose boldly colored and richly patterned clothes are worn by Jessica Alba, Jennifer Lopez, and other celebrities. "It's the other side of me. I have a very eclectic nature."

He's certainly a voracious collector—a trait inherited from his parents, whose Singapore home was filled with mostly Asian art and antiques. He caught the bug at an early age, after accompanying

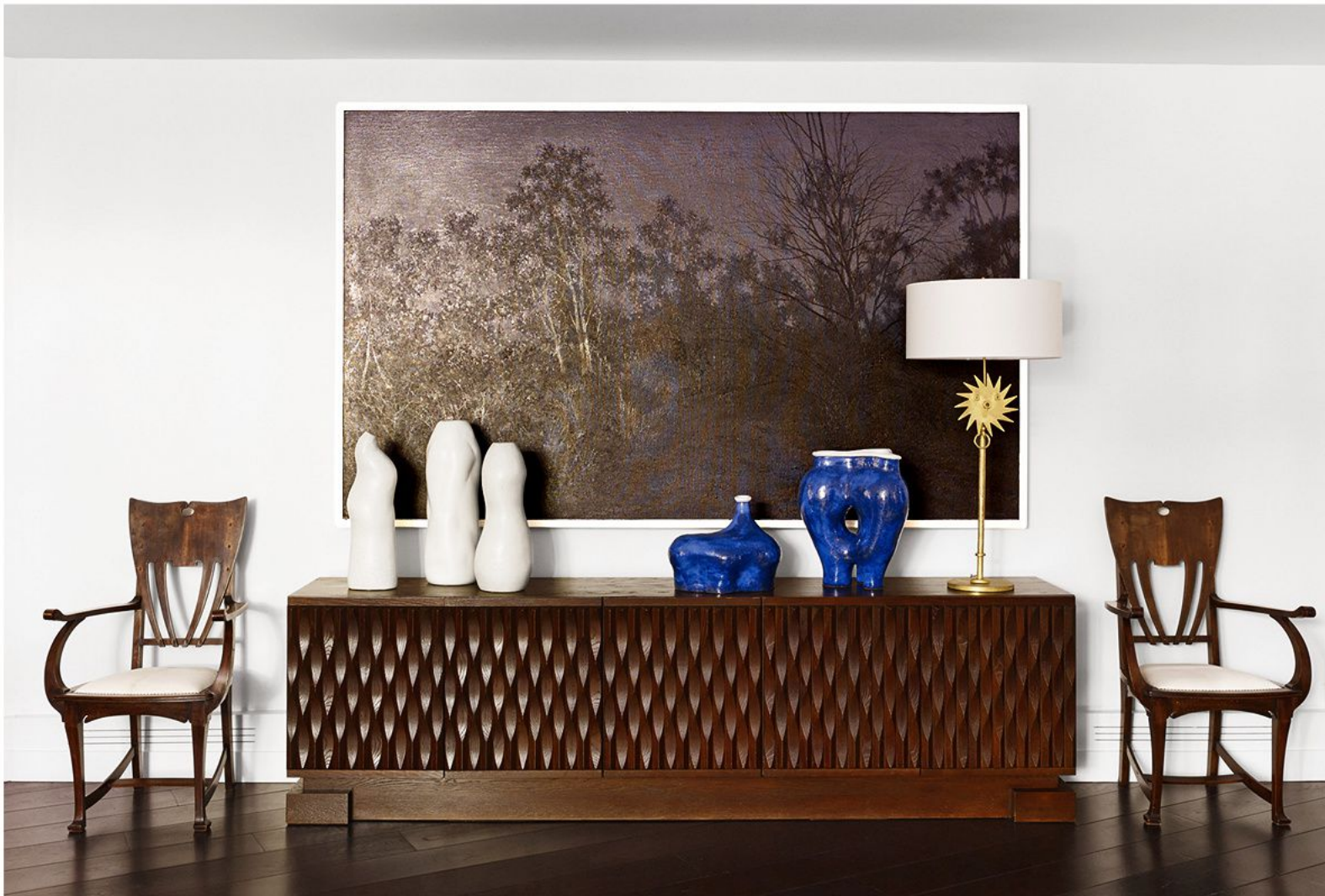
LEFT: In the living room of fashion designer Andrew Gn's Paris apartment, 1950s wing chairs by Melchiorre Bega, upholstered in a Lelievre fabric, face armchairs by Emiel Veranneman and a cocktail table by Fredrik Schriever-Abeln, both from the 1960s; the custom-made floor lamps are by Didier Bazille, a painting by Philippe Garouste de Clauzade hangs above an Art Nouveau wood mantelpiece, the stools are late-19th-century, and the kilim is Turkish. For details, see Resources.

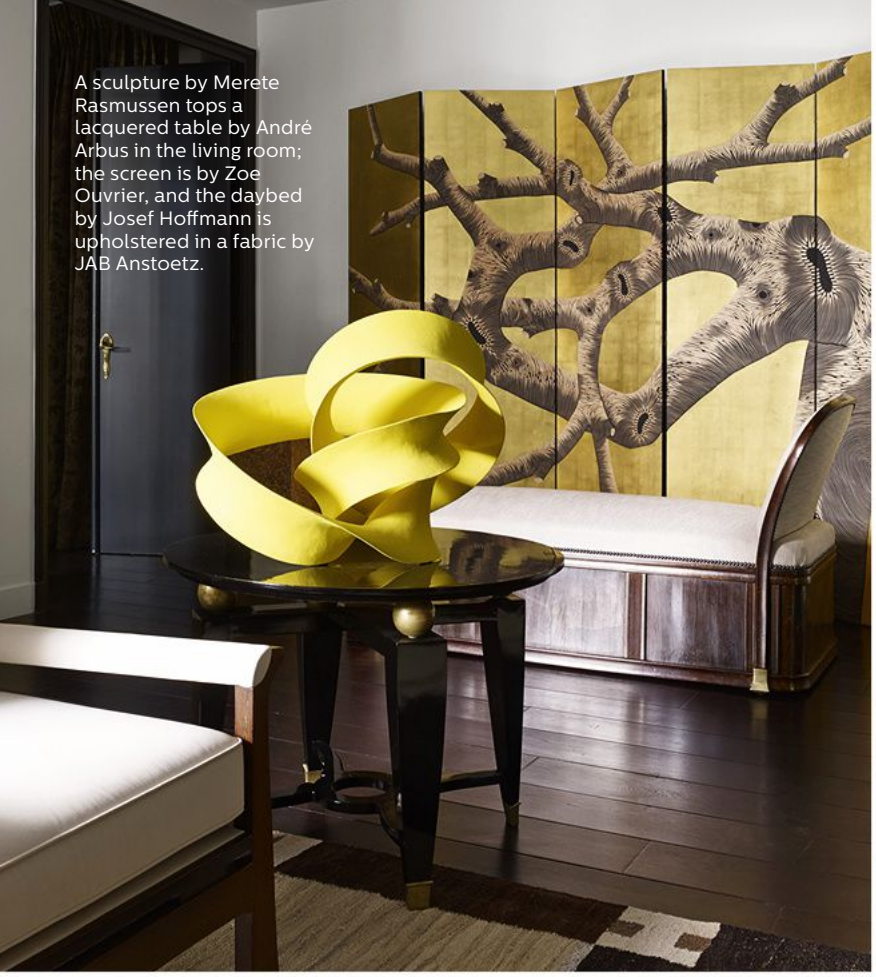


A set of chairs by Carlo di Carli surrounds a dining table by Gio Ponti, a painting by Jonathan Saiz hangs above a 1950s rosewood console by Ico Parisi, and the lamp is by Les Dalo; the walls are painted in a pale gray by Guittet. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** Ceramics by Jacques Blin, Robert Picault, and Pol Chambost, among others, line the kitchen's custom-made shelving. Gn in the library; the chair is Viennese Secession, and the desk is custom made. A painting by Pan Jian hangs above a Belgian stained-oak console in the living room; the circa-1898 armchairs are by Gustave Serrurier-Bovy, the blue ceramics are by Les Dalo, and the lamp is by Didier Bazille. For details, see Resources.









A sculpture by Merete Rasmussen tops a lacquered table by André Arbus in the living room; the screen is by Zoe Ouvrier, and the daybed by Josef Hoffmann is upholstered in a fabric by JAB Anstoetz.





A 17th-century Dutch cabinet sits on a 19th-century Spanish stand in the entry; 20th-century Swedish sconces flank a painting by Olivier Debré, and the walls are painted in a light bronze by Guittet.



The library features a sofa by Christian Liaigre in a Lelievre velvet, a 19th-century wing chair covered in a vintage leopard print, a 20th-century African stool, and a floor lamp by Jacques Adnet; the vase on the original mantel is by Jean van Dongen, the shelves are lined with 17th- and 18th-century Chinese vases as well as ceramics by Christopher Dresser, Minton, and Primavera, among others, and the vintage rug is Moroccan. For details, see Resources.





them to salesrooms, and claims he's never seen anything he doesn't like. "I've always seen beauty in the ugliest things," Gn admits. He'll also happily buy objects even if he doesn't need them. "That," he adds, "is the scary part."

One of the things that attracted him to this 2,150-square-foot apartment was the opportunity to go on a new shopping spree. Another was the private garden in back, which he planted with ferns, Japanese maples, hydrangeas, and jasmine. "I've always dreamed of living with nature," he says. "It's quite rare in Paris. When you wake up and hear the birds, it's definitely pleasurable." He also longed for a more laid-back interior: "I wanted something that makes me feel like I'm on holiday all the time. So it's very calm and soothing."

The furnishings represent what he calls "a repertoire of what I like from the 20th and 21st centuries." He already owned a few pieces, such as the Josef Hoffmann daybed, which had been used in a guest room at his parents' house. "They bought it and didn't know what to do with it," he says, "as it didn't go with the rest of the decor." While the dining room is an ode to midcentury Italian design (a Gio Ponti table, Carlo di Carli chairs, and an Ico Parisi console), the rest of the apartment brings together a wonderfully diverse mix. A Vladimir Kagan chaise is upholstered in an Yves Klein–blue pony-skin; slender painted wood chairs are by Otto Prutscher. A 19th-century wing chair in the library has been re-covered in a vintage leopard print. "I disguised it as an animal," Gn jokes. "I like to sit there to take my nap or to look at the garden."

Among his favorite finds are the Georges Jouve *femme à nichons* ("breasted woman") vases in the bedroom, named for their anatomical forms. He bought them at auction last year, having fallen in love with the design in the early 1990s; he had spotted a pair in a gallery soon after arriving in Paris. "I like to think they're the same ones," he says. "That would be so romantic." He has also commissioned pieces from contemporary artisans, especially ceramists, such as the pair of deep-blue sculptures by the Paris atelier Les Dalo. "They worked very hard to get the color right for me," he explains. "I wanted it to be exactly the same shade as 17th-century Kangxi porcelain."

And while Gn continues to accumulate, he claims never to get rid of anything. "I only buy, I never sell," he insists. "I just put things in storage; I may like them when I see them again in five years." He has no idea how many pieces he owns but hopes to have the exact figure one day. "I've not done my inventory yet," he says. "That will be my work the first year I retire." ■



Custom-made nightstands by Benoit Langlade, topped with 1970s lamps, flank the bed in the master bedroom, the coverlet is by Le Rideau de Paris, and the armchair is Danish; the painting is by Myriam Boccara, and the 1950s rug is Swedish. **FACING PAGE, FROM TOP:** Mid-20th-century steel furniture and a sculpture by Odile de Frayssinet in the garden. A painting by Philippe Garouste de Clauzade hangs above a console by Axel Einar Hjorth in the bedroom; the circa-1911 chair is by Otto Prutscher. For details, see Resources.

Against the Current

For Vanity Fair *style chronicler and social fixture Amy Fine Collins, weekends are spent far from the fashionable crowd, in a century-old house on Fishers Island where color and comfort come first*

TEXT by CAROL PRISANT · PHOTOGRAPHY by FRANCESCO LAGNESE
PRODUCED by ROBERT RUFINO



FACING PAGE: Amy Fine Collins, in a dress by Stacey Bendet for Alice + Olivia, paddleboarding on a pond near her home on Fishers Island in the Long Island Sound. **THIS PAGE:** In the living room of the house, which was built in 1913 by architect John Cameron Greenleaf and decorated with the help of New York designer Robert Hoven, the custom-made sofa is upholstered in a Sahco fabric, the 1940s armchairs are American, and the 1970s side tables are French; the curtains are of a Brunschwig & Fils stripe, and the 1950s rug is by Edward Fields. For details, see Resources.





As a special correspondent for *Vanity Fair,* Amy Fine Collins not only writes about fashion and old Hollywood, she's also one of the judges of the International Best Dressed list and a member of its Hall of Fame. She can also be found, often arriving late and dressed to the nines, at Manhattan's A-list parties. What you might not guess about this gifted sophisticate is that she's got a mile-long, yard-wide sentimental streak. It doesn't just include the usual family and friends, it embraces all of her "things." Some of us are chuckers and some of us are keepers; Collins is a hard-core keeper.

At Falcon Hill, her ramshackle weekend house on Fishers Island, New York, she's keeping and curating a catchall of layers. "And not just layers of ownership," she says with a laugh, "but of family histories." She likes to think of the place as "a repository of lost art," and in its colorful rooms she displays the possessions that live closest to her heart: a rooster tapestry by Jean Lurçat; countless fashion illustrations; her mother's rug; a sampling from a prized Helena Rubinstein collection (more on that later); silhouettes of her sister and mother, her husband, the cat, and her late father's pipe; a Vertès screen; and much more. "It's a rubbish bin of things that didn't go elsewhere," Collins says. In other words, your typical country house.

It was a sentimental decision even to live here, but as a boy, her husband, Brad, summered on Fishers Island, located off the far eastern end of Long Island—and that decided that. Serendipitously, when they bought the house in 2000, it came with a lot of vintage rattan and Stickley furniture, plus a miscellany of furnishings acquired by previous owners from the grand-ish local hotel. Other pieces—the dining room table and buffet, for example—were purchased from a neighbor who was moving. There are a few contemporary sofas



Painted Louis XVI chairs surround a 1940s table from Sutter Antiques in the living room; custom-made plaster sconces flank a mirror designed by Robert Hoven. For details, see Resources.



The entrance hall features a custom-designed rug by Doug and Gene Meyer and a painting signed by Giorgio de Chirico above an 1870s English chest.



A 19th-century Dutch chandelier, a custom-made table, and a 1940s tapestry by Jean Lurçat in the breakfast room.



A portrait of Helena Rubinstein by Edward Barnard Lintott in the dining room.



A guest room's 1920s wicker chairs are original to the house, the 19th-century table is American, the rug is by Doug and Gene Meyer, and the wall treatment is by Robert Hoven. For details, see Resources.



A collage by Gloria Vanderbilt and a drawing by Tony Viramontes in a guest room; the walls are painted in Farrow & Ball's Dutch Pink.



In another guest room, the Marcel Vertès screen came from the estate of Brooke Astor, the circa-1915 rocking chair is original to the house, and the walls are painted in Farrow & Ball's Setting Plaster.



A vintage wicker sofa with cushions in a Manuel Canovas fabric in the front hall; a painting and drawing of Rubinstein, both by Toni Berli, hang against a wall mural by Robert Hoven.



The "bird room" holds Queen Anne armchairs, a circa-1925 Chinese rug, and original pine cabinetry. For details, see Resources.



In the master bedroom, drawings by Tony Viramontes hang above a circa-1915 bed, which is dressed in linens designed by Robert Hoven, who also created the wall treatment; the swing-arm lamps by Hinson sport custom-made shades. For details, see Resources.

IT'S ALL ABOUT COLOR HERE, BECAUSE AMY FINE COLLINS BELIEVES COLOR IS HER "PRIMARY DRIVE," ONE THAT "WORKS IN THIS HOUSE BECAUSE OF THE LIGHT"

and chairs, but that's about it. When you live on an island, you try to recycle what's at hand. Furniture delivery can get tricky.

Despite the fact that Falcon Hill overlooks a wonderfully serene pond where Amy, Brad, and their daughter, Flora, swim and sail and paddleboard, when this old house was new, it wasn't a weekend house at all. It was home to a springer spaniel kennel. These days, both dogs and birds of prey are rare. Any raptors still in the vicinity are solemnly perched behind glass in the "bird room." (In fact, they aren't falcons at all, but artfully lit taxidermied hawks brought down long ago.) The cozy room's other, more urbane attractions include cunningly fitted-out paneling that once hid Prohibition-era gin, not to mention Mrs. Fine's Depression-era rug—a brilliant Chinese flourish of velvety golds and rich maroons.

But it's all about color here, really, because Collins believes color is her "primary drive," one that "works in this house because of the light," she says. Her daring combinations are surely why this century's worth of hunting, gathering, and inheriting coexists so well. But it's far from easy to do. So Robert Hoven, Collins's lifelong interior designer and friend, fine-tuned her rainbow array. He describes their relationship as an ongoing collaboration: a continuous series of conversations about fabrics, furnishings, and, always, glorious color. He designed the delicate wall stencils in the front hall and the master bedroom, as well as the psychedelic-hued perennial gardens. He considers the house a work in progress. "We'll probably be doing this forever," he says with a laugh.

Another old friend is Gene Meyer. Once famed for his exuberant neckties, he now designs exuberant fabrics and rugs, so wherever she lives, Collins says, she has Gene "under my feet and on my walls." Here, his sea horse–mermaid rug welcomes visitors, as do several variants in her wildly colorful bedroom and the pearlescent-striped guest room—"the best room in the house," Collins adds.

Then there's Helena Rubinstein. Not exactly a friend, but an influence and surely the resident household god, as indicated by the numerous portraits of the legendary cosmetics entrepreneur watching over the rooms downstairs. "I have a natural affinity for her," Collins says. "Her appearance, her color sense, her willful, original taste, her nonconformity and indifference to opinion. She speaks to me on a molecular level." ■



In the living area of the East Hampton, New York, house of Ralph Lauren fashion executive Buffy Birrittella, the Ralph Lauren Home love seats are upholstered in an outdoor fabric, and the vintage stool is from Merci in Paris; the reclaimed barn-board floors throughout are painted white. **FACING PAGE:** The entrance of the house. For details, see Resources.





The POWER of TWO

What unites two very distinct retreats—one on the Atlantic shore, the other in the mountains of Utah—is the consummate eye and creative spirit of Ralph Lauren executive Buffy Birrittella

TEXT by KATHLEEN HACKETT
PHOTOGRAPHY by BJÖRN WALLANDER
PRODUCED by ROBERT RUFINO







WHEN ONE HAS SPENT more than four decades in the employ of one of the world's master interpreters of the good life, living it inevitably becomes part of the job. Buffy Birrittella has worked side by side with Ralph Lauren for more than 40 years, having joined him when he was just starting out. "It was during what the fashion world called the Peacock Revolution, when John Weitz and Bill Blass were making a splash," Birrittella says. "Ralph was the upstart, and I found his work really exciting."

The former fashion journalist discovered Lauren in the early 1970s while editing the pages of the *Daily News Record,* the menswear brother publication to *Women's Wear Daily*. She championed his work, then talked the burgeoning designer into hiring her. Birrittella was among Lauren's first 10 employees, and thus began a storied career that has led to her current role as the executive vice president of women's design and advertising.

One of Birrittella's first assignments was to dress Robert Redford for his role as Jay Gatsby in the 1974 film adaptation of F. Scott Fitzgerald's novel. "Redford invited me out to Sundance and put me up in his guest cottage," she says, referring to the Utah resort the actor purchased in the 1960s. Immediately smitten—with the landscape, the lifestyle, and a charming two-bedroom cabin that she eventually bought—Birrittella took up trail riding on horseback, fly-fishing, and skiing. It was while aboard a ski lift at Sundance, in fact, that she spied the mountainside retreat that has become a refuge from city life since 1998.

"The tiny cabin worked nicely for a decade, but I outgrew it," she says. The petite Birrittella hardly takes up much space herself. What expanded is the collection of Navajo blankets, baskets, and pottery



The kitchen cabinetry is custom made, the stools are by BassamFellows, and the pendant lights are by Louis Poulsen; the refrigerator is by Sub-Zero, and the hood is by Wolf. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** A George Nelson pendant light hangs above the dining table, whose base is a tree trunk salvaged from the beach; the armchairs are by Ralph Lauren Home, the photograph is by Lynda Churilla, and the pillows are a mix of Ralph Lauren Home fabrics and a vintage check. Birrittella in her yard. An antique table and vintage chairs in the garden. For details, see Resources.









The bed in the master bedroom is from the Sundance Catalog and is dressed with Ralph Lauren Home linens and an antique American quilt; the blanket chest and Tramp Art mirror are vintage, the sconces are by Ralph Lauren Home, and the bedside table is custom made. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** The outdoor shower area. A vintage chest and a rope stool in a corner of the living area. The terrace's chaise longues and umbrella are by Barlow Tyrie. For details, see Resources.



ABOARD A SKI LIFT AT SUNDANCE, BIRRITTELLA SPOTTED THE MOUNTAINSIDE RETREAT THAT HAS BECOME A REFUGE FROM CITY LIFE SINCE 1998

she began amassing in the early 1980s, soon after her boss discovered Santa Fe and borrowed its aesthetic, not only for his fashions but also to create one of his most successful home collections. "I would drive to the markets in New Mexico from Utah in my little Porsche—12 hours—and it was such great fun," she recalls.

The view of Mount Timpanogos from Birrittella's four-bedroom timber-frame home is awe-inspiring, but the extraordinary assemblage of rare Native American textiles, photographs, jewelry, and pottery inside is almost as breathtaking. With the flair one would expect from a longtime pupil of Lauren, she has managed to work hundreds of pieces into the interior, layering rugs underfoot; draping them over sofas, chairs, and the bedroom balcony; and hanging them as one might a tapestry. There are few places more magical—with the exception of the guest cabin, which she has dubbed "the tree house," since it was made with local timber. "Everyone who visits wants dibs on the tree house," says Birrittella, who admits it provides more space for her collections.

Back East, Birrittella has spent the last six years filling a warehouse with an entirely different style of furniture and accessories. Wicker sofas, corner cabinets, a carved-wood mantel—pieces meant for the 900-square-foot home on Bayberry Close in East Hampton that she moved into last year—conjure yet another version of the good life espoused by Lauren. "It's my fantasy cottage," says Birrittella of her one-bedroom seaside retreat.

Whitewashed floors, American flags, cotton-canvas slipcovers, and nautical accents evoke the simplicity of East Coast beach life. "I picked out every single thing in the house, including the



In the guesthouse of Birrittella's Sundance, Utah, property, the Navajo weavings are from the early 1900s, the cowhide-covered trunk is from the 1890s, and the chandelier and floor lamp are by Firesong Forge. **FACING PAGE:** Birrittella riding near her house, with the Wasatch mountain range in the background. For details, see Resources.


WASATCH MOUNTAINS
MODERNISTS IN TAOS



The suede-covered sofas and cocktail table in the living area of the main house are all by Ralph Lauren Home, and the sconces are original to the structure. For details, see Resources.





In the billiard room, a 1920s Arts and Crafts light fixture hangs above a circa-1890 billiard table, the custom-made banquette is upholstered in a suede by Ralph Lauren Home, and the pillows are covered in remnants from vintage Navajo textiles. **FACING PAGE:** On the deck, locally made chairs, with denim cushions by Ralph Lauren Home, flank a table covered with a Mali sarong and a Mexican serape; the bench is vintage. For details, see Resources.



Vintage bedding by Ralph Lauren Home covers the bed in the master bedroom; the Adirondacks rocking chair is from the 1890s, and the Navajo rugs are from the 1920s. **FACING PAGE:** The tub in the master bath is by Kohler, the stool was made by a local craftsman, and the Navajo rugs are from 1910; the copper sconces and pendants are original to the house. For details, see Resources.





dining room table," she says. Birrittella points out this particular piece because attaining the base, a petrified tree trunk, exemplifies the lengths to which she will go to find precisely what she is looking for. "It had washed up on the beach after Hurricane Sandy, and a friend hauled it into his garage, where I let it dry out for a year," she says. That fireplace mantel Birrittella stored for so long? It turned out to be too small, so she had it expanded and repainted to look exactly like the original.

Though she decorates for herself, Birrittella insists that she is most concerned that both homes be places family and friends are drawn to; she loves to entertain. In Utah, her legendary Fourth of July barbecue draws a larger crowd with each passing year, and on New Year's Day, a big pot of her fragrant chili simmers in anticipation of friends dropping in.

One of her fondest memories is the party she threw at the beach house for everyone who helped make her cottage a reality, including Ralph Lauren himself. For most mortals, the notion that one of America's top tastemakers was on his way over would incite panic. But Birrittella has known her boss too long to feel anything but excitement.

"It was a very happy moment for me. I was incredibly house-proud," she remembers. "It was like showing an art teacher your work, or a creative-writing teacher your novel. It was a pupil-and-mentor moment." ■



FACING PAGE: New York fashion designer Giovanna Randall, in front of a painting by Guillame Paturel, in the living room of her family's Greenwich Village apartment, which was designed by Fawn Galli. **THIS PAGE:** The living room features custom-made sofas, upholstered in a velvet by Rose Cumming, 1950s Swedish floor lamps, a 1960s cocktail table, and a neon work by Iván Navarro over a Louis XVI marble mantel; the vintage sconces are by J.T. Kalmar, and the antique rug is Persian. For details, see Resources.





DREAMING IN FRENCH

An apartment in a stately Greenwich Village building is transformed into a Parisian fantasy of youthful energy and joie de vivre when fashion designer Giovanna Randall teams up with a kindred spirit, decorator Fawn Galli

TEXT by INGRID ABRAMOVITCH
PHOTOGRAPHY by WILLIAM WALDRON
PRODUCED by MIEKE TEN HAVE

Jacques Adnet chairs from the 1950s surround the custom-made dining table; the chandelier is by Peter Mikic, and the walls are upholstered in an Old World Weavers damask; the painting is by Jackie Saccoccio, and the floor is white oak.



Custom-made doors lead to Randall's office; the orange swivel chair is by Jean Royère.



The custom-made sofa in the media room is covered in a velvet by Rose Cumming, the 1955 side table is by Mathieu Matégot, and the 1970s floor lamp is Italian; the walls are sheathed in a Roger Arlington grass cloth, and the rug is by Jan Kath. For details, see Resources.



The living room's vintage stools are covered in a Neisha Crosland fabric, the painting is by Agnes Barley, and the curtains are of a Jim Thompson silk with a custom ombré dye. For details, see Resources.

A WEEK BEFORE her second child, Estella, was born last spring, fashion designer Giovanna Randall was feeling restless. "You know that adrenaline burst you get at the end of your pregnancy?" she says. "So I decided to throw a dinner party."

She and her husband, Eric Laufer, quickly dispatched an invitation to friends, who arrived at the couple's freshly decorated apartment in New York's Greenwich Village to find their nine-months-pregnant hostess preparing an entire meal from scratch, including, as a grand finale, a homemade pie that she pulled from a striking cream enamel Lacanche double range.

For Randall, who designs couture and bridal fashions under her label Honor, food is much more than sustenance: It's a source of deep pleasure and a metaphor for everything she touches. "I've always said I want my fabrics to be good enough to eat," she says. "I feel that way about everything. I want my home to look tasty."

Trained as an opera singer, she is an exuberant personality who is equally enthusiastic whether discussing her passion for fairy tales and candy or her devotion to Oscalina, the family's three-legged cat. It took time to find an interior designer who could channel her playful vision into a functional family home. "I interviewed several people," she says, "but everyone I talked to felt much too by the book."

This was seven years ago, after she and her husband had purchased a Classic Six apartment in a 1920s building overlooking Washington Square Park. One day, she noticed a magazine article about a young interior designer, Fawn Galli, and her whimsical Brooklyn home. Like Randall, Galli was fond of fantasy, bright color, and bold pattern. The free-spirited decorator had grown up on a hippie commune, then worked for Christie's auction house in its European furniture department. She learned her chops as a designer in the offices of such heavy hitters as Robert A.M. Stern and Peter Marino. "Her apartment was fun, quirky, weird, and yet glamorous," Randall says. "And then we met, and it was an instant connection."

She hired Galli, but what happened next was far from instantaneous. No sooner had orders been placed for new furniture, fabrics, and even a marble living room mantel, than the couple ran into their next-door neighbors at a coffee shop and learned that they were moving. So they annexed the Classic Seven next door, and a minor redecoration turned into a gut renovation. Galli was game to begin; her clients were not quite ready. "We kept everything in storage for six years, during which Giovanna started her company, opened a



showroom, and had a baby [daughter Nova is now three]," Galli says. Meanwhile, Laufer, an aeronautical engineer, was focused on his business developing technology for the wind-energy industry.

A year-and-a-half ago, the project finally moved forward and the apartments were combined. Galli, with the help of Randall's father, architect Paul Randall, was entrusted with transforming the plain-vanilla architecture into a space dripping with old-world character. They spent four months drawing mock-ups of Parisian-inspired moldings, which were transformed into decorative plasterwork by artisans at New York's EverGreene studio. The painstaking process was hindered by the nine-foot-high ceilings, which lacked the hauteur of their Right Bank counterparts. "I wanted it to look like an apartment designed by Haussmann," Randall says, "but we kept battling with proportions. Everything had to be made smaller."

Each week, Randall would meet with Galli and her design team to review options, and the visuals would invariably set her imagination on fire. When a batch of fabric samples was proffered for the living room curtains, she was suddenly reminded of Gwen Stefani's ombré wedding dress. She connected Galli with a fashion resource, which was able to dip-dye a set of white silk curtains in a hot pink–and-purple pattern reminiscent of the pop singer's gown. And when she saw a pink silk wall in a friend's home in San Francisco, she ordered up a damask version for her dining room in a favorite color, emerald.

Fashion finds its way into many decorative details in the home, from the guest room ceiling, where the plaster pattern was copied from an Honor print resembling a Moroccan screen, to the dining room's lace curtains, to pillows that were covered in fabric cut from sequined 1980s dresses. And it worked both ways, with architectural details turning up in Randall's fashion designs, such as a collection of embossed-neoprene clothing inspired by plaster moldings.

Both Galli and her client let their creativity run wild, no matter how complicated the idea or its execution. A doorway has a plaster frieze featuring the image of Oscalina, the adored house cat. And when Galli proposed writing out a poem in braille in nailheads on the powder room's pink leather walls, Randall instantly responded, "Brilliant. Let's do it." She immediately knew which poem she wanted. "We did page after page of Edward Lear's *The Owl and the Pussy-Cat* in braille," Galli says. "It took two weeks to install." ■



In Randall's dressing room, 1970s sconces by Philippe Lambert flank an 1820 Austrian gilt mirror above a Louis XVI fireplace; the walls are upholstered in a fabric by Abigail Borg. **FACING PAGE:** The master bedroom's bed, nightstand, console, and bedding are all custom made by Fawn Galli Interiors, the 1950s Royère chair is covered in a Dedar fabric, and the 1960s ceiling fixture is German; the curtains are of a Larsen silk, the tiebacks are by P.E. Guerin, and the walls are painted in Farrow & Ball's All White. For details, see Resources.



Lady of the Canyon

In her midcentury house in Los Angeles's Laurel Canyon, fashion designer Rozae Nichols carefully preserves the laid-back vibe and rustic sophistication of the original California cool

TEXT by NANCY HASS
PHOTOGRAPHY by MIGUEL FLORES-VIANNA
PRODUCED by ROBERT RUFINO



In the living area of Rozae Nichols and Ian Murrough's Los Angles house, the Jens Risom lounge chair and Florence Knoll slate-and-steel cocktail table are both vintage, and the sofa is Swedish; the wall sculpture is by Jason Meadows, and a rug bought at a Marrakesh souk tops a Persian runner found at the Rose Bowl Flea Market. For details, see Resources.



Nichols and Murrough on the deck of their house, which was built in 1948.

ROZAE NICHOLS has an obsession with pattern and color—the wilder and more evocative, the better. As the creative mind behind the fashion label Clover Canyon, known for its architectural silhouettes fashioned from bold, kaleidoscopic prints of her creation—top sellers at Neiman Marcus and on Net-a-Porter—Nichols clearly never got the memo that the little black dress reigns.

Which is what makes the Laurel Canyon home she shares with her husband, Ian Murrough, who co-owns a boutique ad agency, all the more extraordinary. A mere 1,000 square feet, with two bedrooms and a single bath, the house is a study in virtually monochromatic, pared-down cool. Built in 1948 and dominated inside by the deep tones of redwood and brick, it is, Nichols says, "a visual reprieve" from a life spent collecting textiles to use as inspiration for her own riotous vision. "When so much of your work is spent delving into color and texture, you need a neutral palette to be able to think, to move on, to move up." From time to time, she brings out the vivid fabrics she has amassed over the years and drapes them over the furniture to see if she can live with their energy. But in the end, she folds them and puts them away: "My mind just wants the rest."

The couple has lived in the house for more than 20 years. The area in which it is nestled was ground zero for the 1970s West Coast rock scene, the enclave where Joni Mitchell, David Crosby, and Jim Morrison rode wailing guitars into the night. "You look out and you still feel it," she says. "Up here, things really haven't changed much."

Nichols has spent her entire life in Los Angeles, and her home reflects the interwoven strands of the city's artistic legacy. It is both organic and minimal, modern and timeless, with a Zen discipline. The feeling is part Richard Neutra, part Frank Lloyd Wright. The structure itself has fine proportions, and the view is spectacular, but with "none of the vulgarity and grandeur" of the usual Hollywood vistas, she notes. The couple own an array of beautiful furniture and objects, each carefully chosen and given space to breathe. "I am the kind of person who gives things away, who relinquishes them," she says. "I like things to become simpler."

The former owners had painted the redwood interior beige, "like a Yosemite camping retreat," Nichols recalls, so after she and her husband bought the house, they sandblasted and wire-brushed it back to its original state. Because the reddish patina has grown darker each year through oxidation, they are conscious of lightening the place with pale grays and off-whites, though plenty of sunshine pours in through the massive windows to do the job naturally. A vintage lounge chair by George Mulhauser is covered in sheepskin, for contrast, and one wall is dominated by a Jason Meadows sculpture made of painted folded aluminum. In what is arguably the house's perfect set piece, the dining area's graceful Biedermeier chairs offset the strongly geometric Charlotte Perriand table. "I love the Biedermeier moment," Nichols says. "It's feminine, minimal, and rococo at the same time."

A vegan who is passionate about animal rights and has the books of ethicist Pete Singer on her bedside table, Nichols keeps embellishments to a minimum, preferring ikebana, sculptural Japanese flower arrangements that straddle the line between art and gardening.

It is perhaps not surprising that the couple's great inspirations include Donald Judd's Chinati



Chaise longues by Van Keppel-Green line the pool deck.



A Charlotte Perriand table by Cassina is paired with 19th-century Biedermeier and Gio Ponti chairs; the 1930s pendant light is by Christian Dell, and the brick flooring is original to the house.



The kitchen features custom redwood cabinetry, a backsplash of penny tiles by Mission Tiles, an oven and dishwasher by Miele, and sink fittings by Vola.



A chair by Ligne Roset and a custom-painted vintage Bertoia seat on a lower terrace. For details, see Resources.



Pillows by Gregory Parkinson and a Turkish towel top a daybed by Van Keppel-Green on the deck. **FACING PAGE, FROM TOP:** In the master bedroom, the linen coverlet is by Area, the photograph above the bed is by Olafur Eliasson, and the 1930s lamp on the custom-made table is by George Carwardine; the capiz-shell pendant is vintage, and the redwood closet doors are original. The library's chaise was designed by Le Corbusier, Pierre Jeanneret, and Charlotte Perriand; the shelving is by Alias. For details, see Resources.





Foundation in Marfa, Texas, with its select minimalist art in a barren landscape, and Walter De Maria's Lightning Field, the monolithic 1977 land-art project consisting of 400 stainless steel poles in the high desert of New Mexico. The couple first visited both sites on road trips nearly 15 years ago, but the imagery and the intention have stayed with them, continuing to inform the way they see their home—and live in it. "The modernity, the simplicity, the idea of a mindful oasis of beauty—that is something you internalize," she says. "It changes you forever."

Nichols doesn't have to go far for her own small slice of uninterrupted serenity: An entire wall of sliding wood-framed doors opens to a deck that is nearly the size of the house, and a tranquil pool amid the aloes and succulents. "It's sometimes hard to leave here to take the long ride downtown, where my studio is," she says. "You look out, and what you see is perfect. Not perfect in the way some people think of the word, but perfect to me." ■

RESOURCES

Items pictured but not listed are from private collections.

MASTHEADS

PAGE 44: Bea swivel chair, $2,775, by *American Leather* (americanleather.com). **Planophore shelving unit,** $6,625, by *Edward Barber* and *Jay Osgerby* for *Vitra* (vitra.com). **Bayuda side table,** $1,000, by *Madeline Weinrib* (madelineweinrib.com).
PAGE 46: Panda lamp, $14,770, by *Paola Navone* for *Cappellini* (cappellini.it). **Multitone rug,** $1,900 for 5′ x 7′, by *Hella Jongerius* for *Maharam* from *Design Within Reach* (dwr.com). **Aurelia cushion,** $125 for 16″ sq., by *Designers Guild* (designersguild.com).

TALENT

PAGE 86: *Xavier Lust* (xavierlust.com).
PAGE 88: *Jennifer Shorto* (jennifershorto.com).

TREND ALERT

PAGE 94: Banded 19K-gold bangles, $7,375 each, by *Elizabeth Locke* (neimanmarcus.com). **Indochine porcelain and gold dinner plate,** $130 each, by *Marie Daâge* (mariedaage.com). **Organza skirt and lace top from spring 2015 couture collection,** price upon request, by *Giorgio Armani* (giorgioarmani.com). **Meurice chandelier,** $1,125, by *Jonathan Adler* (jonathanadler.com). **Gold-plated aviator sunglasses with bamboo,** $1,195, by *Gucci* (gucci.com). **Distant Bamboo wallpaper,** in Panda, starting at $706 per panel, by *de Gournay* (degournay.com). **Bamboo silk blend,** in Olive, to the trade, by *Scalamandré* (colonyfabrics.com). **Vietnam Pavilion at the 2015 Milan Expo,** by *Vo Trong Nghia Architects* (votrongnghia.com). **Regency bamboo armchair,** to the trade, by *Todd Alexander Romano* for *Schumacher* (fschumacher.com). **No. 72300 bamboo pull,** $484, by *P.E. Guerin* (peguerin.com). **Bamboo wallpaper,** in black and white, $225 per roll, by *Farrow & Ball* (farrow-ball.com). **Faux brass bamboo mirror,** $3,200, by *Jonathan Burden* (jonathan burden.com). **Coral Birdcage earrings,** $8,665, by *Wendy Yue* (stanleykorshak.com). **Bamboo Forest silk blend,** in color 03, to the trade, by *Jim Thompson* (jimthompsonfabrics.com). **Brass bamboo coat hanger,** $150 each, by *Rose Uniacke* (roseuniacke.com). **Bamboo Float Glass coffee table,** $299, from *One King's Lane* (onekingslane.com).

SHORTLIST

PAGE 96: *Raf Simons* of *Christian Dior* (dior.com). *Sterling Ruby* (sterlingrubystudio.com). *Plastikman* (plastikman.com). **Stan Smith sneakers** by *Adidas* (adidas.com). *John Lautner* (johnlautner.org). **2 Man fragrance** by Comme des Garçons (comme-des-garcons.com).

INSPIRATION

PAGES 104–106: *Tomas Maier* (tomasmaier.com).
PAGE 110: *Hayward* (haywardluxury.com).
PAGE 112: *Parabellum* (parabellumcollection.com).
PAGE 114: *PS Dept.* (psdept.com).
PAGE 116: *Paddle8* (paddle8.com).
PAGE 118: *Fivestory* (fivestoryny.com).

ART SHOW

PAGES 122–124: *Peter Schlesinger* (pschlesinger.com).

UNCONVENTIONAL WISDOM

PAGE 128: *Diane von Furstenberg* (dvf.com). Walls and bed upholstered in **China Vine Signature linen,** to the trade, by *Diane von Furstenberg* for *Kravet* (kravet.com).

TRUTH IN DECORATING

PAGES 132–136: *Amanda Nisbet* of *Amanda Nisbet Design* (amandanisbetdesign.com). *Joe Lucas* of *Lucas Studio Inc.* (lucasstudioinc.com).

DESIGN SOLUTIONS

PAGES 163–168: Interior design by *Michael Albert* (boffi.com).
PAGE 163: Sherman sofa by *Minotti* (minotti.com). Walls painted in **All White** by *Farrow & Ball* (farrow-ball.com).
PAGE 164: In living area, **Nagato side table (used as stool),** in Natural Oak, by *Christian Liaigre* (christian-liaigre.us). **Ile daybed** by *Piero Lissoni* for *Living Divani* (livingdivani.it). In dining area, **Ram table** by *Decoma Design* for *Porro* (porro.com). **Saarinen Executive chair** by *Eero Saarinen* for *Knoll* (knoll.com). Chair upholstered in **fabric** by *Kvadrat* (kvadrat.dk).
PAGE 166: In kitchen, **stainless steel counter** by *Boffi* (boffi.com). **Ovens** by *Miele* (mieleusa.com).
PAGE 168: In master bedroom, **bed** from *Living Divani*. **Swim C bathtub and fittings** by *Boffi*. In guest bedroom, **Softwall sofa** by *Piero Lissoni* for *Living Divani*. **PH_PHC sink and fittings,** in White Corian, by *Piero Lissoni* for *Boffi*.

DANIEL'S DISH

PAGES 172–174: *Daniel Boulud* of restaurant *Daniel* (danielnyc.com). **Oslo gold cutlery set,** $85 for five-piece setting, by *Canvas Home* (canvashomestore.com). **Festival dinner napkins,** $58 for set of four, by *Sferra* (sferra.com). **Polyester fabric,** item #9844.13, to the trade, by *Kravet* (kravet.com). **Forest Walk dinner plate,** $49 each, by *Juliska* (juliska.com).



COOL, CALM & COLLECTED

PAGES 180–187: *Andrew Gn* (andrewgn.com).
PAGES 180–181: Chairs upholstered in **Alcantara Colorado,** in Hermès, #258-13, to the trade by *Lelievre* (lelievre.eu). **Gilded steel floor lamps** by *Didier Bazille* (011-33-6-03-81-56-25). **New Contemporary handwoven wool kilim,** in Natural, #BA110310, by *Galerie Triff* (triff.com).
PAGE 182: Ceramic lamp by *Les Dalo* (atelierdalo.blogspot.com). **Artwork** by *Jonathan Saiz* (jonathansaiz.com). **Walls** in *Guittet* paint (guittet.fr).
PAGE 183: In living room, **artwork** by *Pan Jian* from *10 Chancery Lane Gallery* (10chancerylanegallery.com). **Custom lamp** by *Didier Bazille*.



PAGE 184: In living room, **sculpture** by *Merete Rasmussen* (mereterasmussen.com). Daybed upholstered in **To Go,** in 071, #WE1024-071, to the trade by *Soleil Bleu* for *JAB Anstoetz* (jab.us). ***Forest Collection* artwork** by *Zoe Ouvrier* (zoeouvrier.com). In entry, **walls** in *Guittet* paint.
PAGES 184–185: In library, sofa upholstered in **Apollon velvet,** in 24, #345, to the trade by *Lelievre* from *Stark* (starkcarpet.com). **Vintage Moroccan rug** from *Thanakra* (thanakra.fr).
PAGE 186: In garden, **sculpture** by *Odile de Frayssinet* (odiledefrayssinet.fr).
PAGE 187: Bedding from *Le Rideau de Paris* (011-33-1-42-61-18-56). **Custom nightstand** by *Benoit Langlade* (011-33-6-33-59-63-84). **Artwork** by *Myriam Boccara* (myriamboccara.fr).



AGAINST THE CURRENT

PAGES 188–193: Interior design by *Robert Hoven* (917-597-6663).
PAGES 188–189: In living room, sofa upholstered in **Alicante,** in Floral, #1020, to the trade by *Sahco* (donghia.com).
PAGE 190: Table from *Sutter Antiques* (sutterantiques.com).
PAGE 192, FROM TOP LEFT: In guest bedroom, walls painted in **Dutch Pink** by *Farrow & Ball* (farrow-ball.com). In second guest room, walls painted in **Setting Plaster** by *Farrow & Ball*.



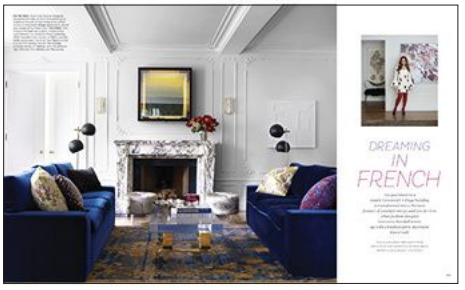
THE POWER OF TWO

PAGES 194–207: *Buffy Birrittella* (ralphlauren.com).



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PAGES 194–195: In living area, **Modern Penthouse love seat,** #141-02, by *Ralph Lauren Home* (ralphlaurenhome.com). **Vintage stool** from *Merci* (merci-merci.com).
PAGE 196: In dining area, **photograph** by *Lynda Churilla* (lyndachurilla.com). **Vintage blue-and-white checked throw pillows** from *Michele Fox Antiques & Design* (yardgoods.net).
PAGE 197: Custom cabinetry by *Frank Greenwald Architect* (frankgreenwaldarchitect.com). **Refrigerator** by *Sub-Zero* (subzero-wolf.com). **Tractor counter stools,** in Ash, #19937, by *Craig Bassam* of *BassamFellows* for *Design Within Reach* (dwr.com). **Hood** by *Wolf* (subzero-wolf.com).
PAGE 198: On terrace, **Capri loungers** by *Barlow Tyrie* from *Curran* (curranonline.com).
PAGE 201: In guesthouse, **Navajo rugs** from *Shiprock Santa Fe* (shiprocksantafe.com).
PAGES 202–203: Sofa, covered in **Roughout suede,** by *Ralph Lauren Home*.
PAGE 204: Custom denim chair cushions by *Ralph Lauren Home*.
PAGE 205: Narragansett oak pool table, in custom finish, #3330023, from *Blatt Billiards* (blattbilliards.com). **Throw pillows** covered in vintage Navajo weavings from *J. Augur Design* (jaugurdesign.com).
PAGE 207: Vintage bathtub, in White, #700-0, **with wood base**, in Golden Oak, #705-WB, by *Kohler* (us.kohler.com).



DREAMING IN FRENCH

PAGES 208–213: Interior design by *Fawn Galli* (fawngalli.com).
PAGES 208–209: In living room, **French Regence Louis XVI marble mantel** from *Westland London* (westlandlondon.com). **Artwork** above mantel by *Iván Navarro* (ivan-navarro.com). **Brass-and-glass sconces** from *20th Century Gallery* (1stdibs.com).



PAGE 209: In living room, **artwork** pictured with Randall by *Guillaume Paturel* (guillaume-paturel.squarespace.com).
PAGE 210: In dining room, **leather-wrapped chairs** by *Jacques Adnet* from *Maison Gerard* (maisongerard.com). **Custom prism chandelier** by *Peter Mikic Interiors* (petermikic.com). **Artwork** by *Jackie Saccoccio* (jackiesaccoccio.com). **Orion damask wallcovering,** in Aigue Marine, #H0-0003-4120, to the trade by *Old World Weavers* (starkcarpet.com). In office, **custom steel-and-glass doors** by *Conklin Glass & Metal* (973-492-5079). **Classic Round doorknob with Knurl,** in Burnished Brass, #75620, by *P.E. Guerin* (peguerin.com). In media room, **Double Stuff sectional** fabricated by *Todd Merrill Studio* (toddmerrillstudio.com). Sectional upholstered in **Sophia velvet,** in Purple, #5604/08, to the trade by *Rose Cumming* for *Dessin Fournir* (dessinfournir.com). **Chrome-and-marble floor lamp** from *Inside-Room* (inside-room.de). **Metal end tables**, by *Mathieu Matégot* from *Galerie Patrick Gutknecht* (gutknecht-gallery.com). **Custom Ripped wool/silk rug,** in Silver Taupe/White, by *Jan Kath* (jan-kath.com). **Grass-cloth wallcovering** by *Roger Arlington* through *Jerry Pair* (jerrypair.com).
PAGE 211: In living room, **vintage cocktail table** from *Eric Appel LLC* (ericappel.com). Vintage stools upholstered in **Hollywood Grape,** in Platinum, #P837, by *Neisha Crosland* (neishacrosland.com). **Vintage Swedish floor lamps** from *Metropolis Modern* (1stdibs.com). **Thai Silk IV curtain fabric**, to the trade by *Jim Thompson* (jimthompsonfabrics.com). **Artwork** by *Agnes Barley* (agnesbarley.com). **Kerman wool carpet,** in Aqua Blue, #19843, by *Rahmanan Antique & Decorative Rugs* (rahmanan.com).
PAGE 212: Swivel chair by Jean Royère from *Antiques du Monde* (1stdibs.com). Chair upholstered in **Romeo & Giulietta silk velvet,** in color 10, #1911/10, to the trade by *Dedar* (dedar.com). **Curtains** in a fabric by *Larsen*, to the trade through *Cowtan & Tout* (cowtan.com). **Doria Glass Tube chandelier** from *Flessas Design* (flessasdesign.com). Walls painted in **All White** by *Farrow & Ball* (farrow-ball.com). Trim and ceiling painted in **Super White** by *Benjamin Moore* (benjaminmoore.com).
PAGE 213: French Louis XVI Carrara marble mantel from *Maison et Maison* (marcmaison.com). **Mirror** from *Milord Antiques* (milordantiques.com). **Vintage sconces** by *Philippe Lambert* from *Lebreton* (lebretongallery.com). **Hello Yarrow Natural fabric wallcovering** by *Abigail Borg* (abigailborg.com).



LADY OF THE CANYON

PAGES 214–219: *Rozae Nichols* (*clovercanyon.com*).
PAGES 214–215: Jens Risom chair from *Reform* (reform-modern.com). **Wall sculpture** by *Jason Meadows* from *Marc Foxx Gallery* (marcfoxx.com).
PAGE 217: In dining room, **Ventaglio oak table** by *Charlotte Perriand* from *Cassina* (cassina.com). In kitchen, **dishwasher** by *Miele* (mieleusa.com). **Penny tiles backsplash,** #03-ISL-2660, from *Mission Tile West* (missiontilewest.com). **Sink fittings** from *Vola* (vola.com). On lower terrace, **Fifty chair** by *Dögg and Arnved* for *Ligne Roset* (lignerosetny.com).



PAGE 218: Embroidered pillows by *Gregory Parkinson* (gregoryparkinson.com).
PAGE 219: In bedroom, **Inés linen duvet cover,** in White, #LININSWHT300, by *Anki Spets* for *Area* (areahome.com). In library, **Aline-S02 shelving,** in Graphite Grey, by *Alias* (alias.design).

ETCETERA

PAGE 224: *Elizabeth Locke* (elizabethlocke.com). *Coomi* (coomi.com). *Marco Bicego* (marcobicego.com). *David Yurman* (davidyurman.com). *Harry Winston* (harrywinston.com).

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WHAT'S MODERN NOW?



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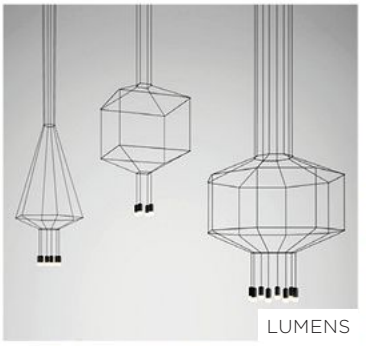
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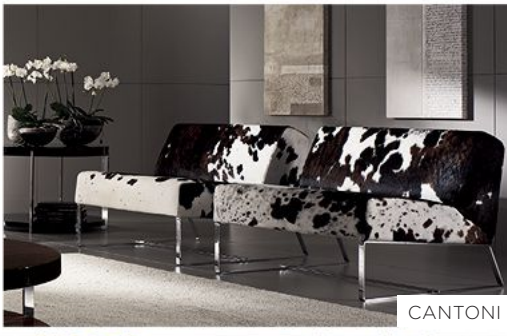
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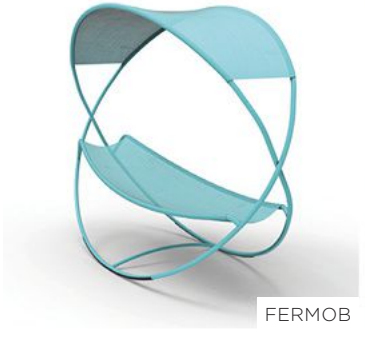
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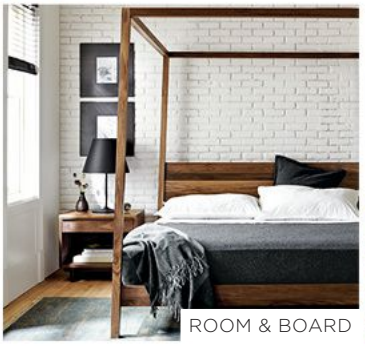

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