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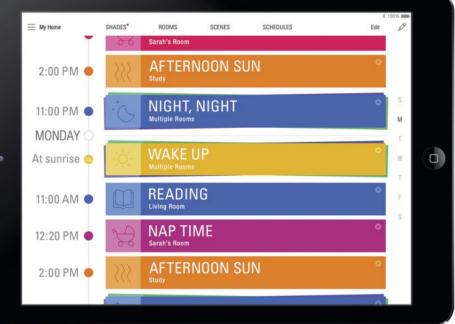
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LEFT: A Donald Baechler sculpture in the garden of artist Rachel Lee Hovnanian's Greenwich Village townhouse, which she renovated with designer Piet Boon. ON THE COVER: The drawing room of Spanish art collector Manolo March's apartment in Madrid. Produced by Cynthia Frank. Photography by Ricardo Labougle.





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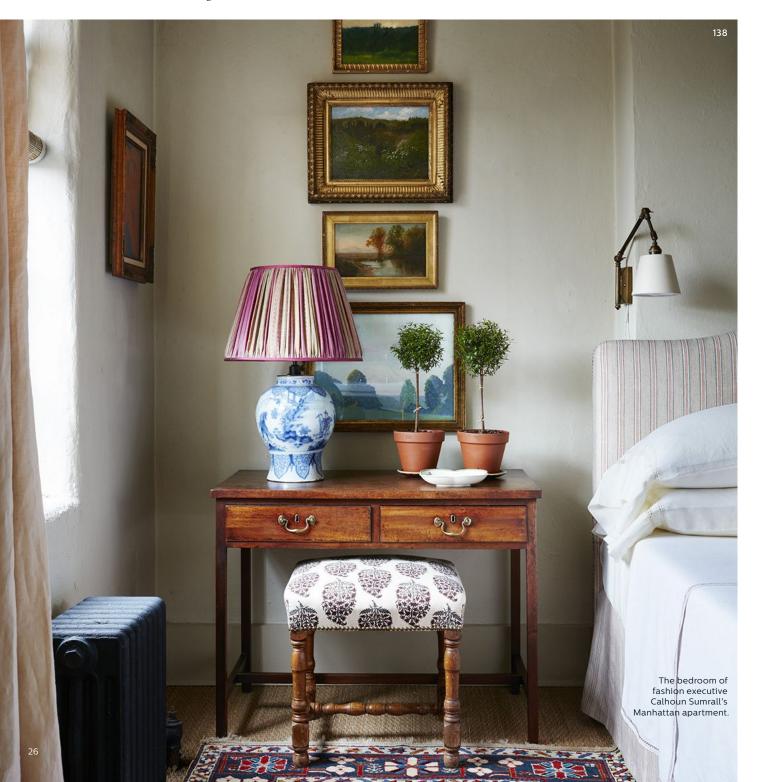
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Tableware for Windows on the World restaurant by Milton Glaser.









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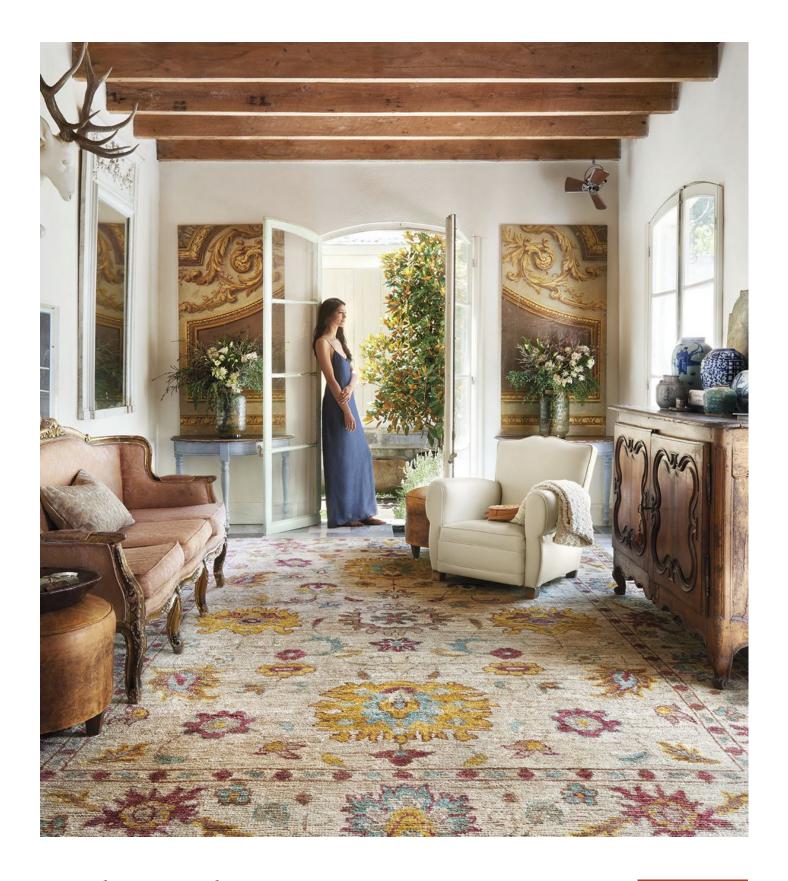
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When he discovers a neglected house near Palm Springs, a fan of





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Scandinavian furniture? Here's your chance to upgrade your home with classic pieces from Kontrast, the online retailer of fine Danish design. One lucky reader will win a pair of Saxe leather folding lounge chairs, originally created in 1955 by Mogens Lassen and reissued by the Danish firm By Lassen—a \$3,500+value. The winner can choose from three colorways: black, brown, or natural oak. To enter, go to kontrast.elledecor.com. For sweepstakes rules, see page 151.

the town's rakish glamour seizes the opportunity to turn his dream of a desert getaway into swanky reality. By Ingrid Abramovitch

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For a Manhattan family's Westchester retreat, designer Delphine Krakoff transforms a traditional house with doses of witty contemporary art and design. *By Nancy Hass* 

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Don't miss our April issue, on sale March 7, celebrating the best of indoor/outdoor living

Explore an array of stylish homes around the world that are enhanced by their stunning surroundings:

- British actress Minnie Driver's lightfilled Los Angeles house, designed by fellow expat Peter Dunham.
- A villa outside Florence, Italy, updated by designer Ilaria Miani for her brother and his family.
- The white-walled aerie constructed on a remote Greek island by a pair of Milan designers.
- Patrick Printy's sophisticated reimagining of an Arts & Crafts bungalow in Oakland, California.
- A Miami garden with tropical elegance crafted by landscape designer Jorge Sánchez for a young family.
- The restored ranch in Uruguay of online art dealer Kris Ghesquière and artist Eva Claessens.

Plus, Brazilian design maestro Sig Bergamin's 12 must-haves, the top 10 garden benches, and an insider's guide to Hamburg, Germany.





Black magic: Vico chrome lamp by Natuzzi Italia.

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# PORTRAIT: WILLIAM WALDRON; LADDER: JOSEF KOUDELKA/MAGNUM PHOTOS

# CHANGE IS A CONSTANT,

but does there have to be so goddamn much of it?

Seasons change, styles change, administrations change, even the climate changes. Families grow and expand. Children grow up and leave home. Death and divorce reshape our lives. We move, we lose jobs, we get new ones, we retire. During all this we are expected to remain flexible, resilient, open to possibilities, and welcoming to all that is different and disruptive. Frankly, it's downright exhausting.

We can't control what happens in the world, but we can (landlords and limited budgets aside) take charge of our surroundings, which is undoubtedly one reason why renovations, the focus of this issue, are so popular. Whatever the circumstances that inspire us to revamp and revise, there is something eminently satisfying about acknowledging a problem, figuring out a solution, and overseeing the completion of an improvement, even if it is as simple as installing new kitchen counters.

To be sure, the homeowners we feature here did a lot more than just replace their countertops. And while the styles of their homes vary enormously—from a midcentury house in Palm Springs to a former artist's duplex studio in Greenwich Village—what they all demonstrate is the transformative power of change. It wasn't always an easy process, and in some cases it took years, but the results are not only beautiful, they reflect the lives lived within—and have even improved them. The owners have the satisfaction that comes from knowing their homes have been shaped to

express their needs, their desires, and their tastes.

Just as charity begins at home, perhaps change should start there as well. Any psychiatrist, psychologist, or TV quack will tell you that you can't love anyone else until you love yourself. So maybe it's time to embrace the idea that improving our surroundings is the first tiny step toward improving the world. That may be nonsense, but don't those of us lucky enough to have a roof over our heads, when so many do not, have some kind of obligation to maintain and improve our homes, and to share our good fortune with those we love? If nothing else, that ratio-

nale at least provides some justification for the delays, the cost overruns, and the unforeseen mini-disasters that any renovation inevitably entails.

Michael Brods

Michael Boodro, Editor in Chief elledecor@hearst.com Follow me on Twitter: @MichaelBoodro and Instagram: @michaelboodro



A fresh start begins at home. Photograph by Josef Koudelka, Italy, 2005.

### KERRY JOYCE TEXTILES PERFORMANCE



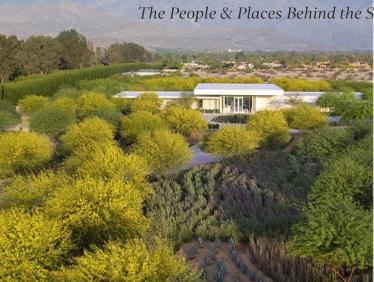
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The People & Places Behind the Stories



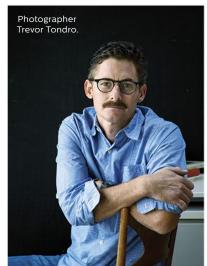
#### **HOTHOUSE FLOWERS**

Twelve years ago, landscape designer Marcello Villano, who created the garden of the Palm Springs house on page 130, turned his weekend hobby into a career, specializing in desert environments. "I use plants that actually like the heat: Washingtonia palms that give authority to a garden, yucca rostrata, with its beautiful silver-tone leaves, and grasses that turn colors with the seasons," he says.











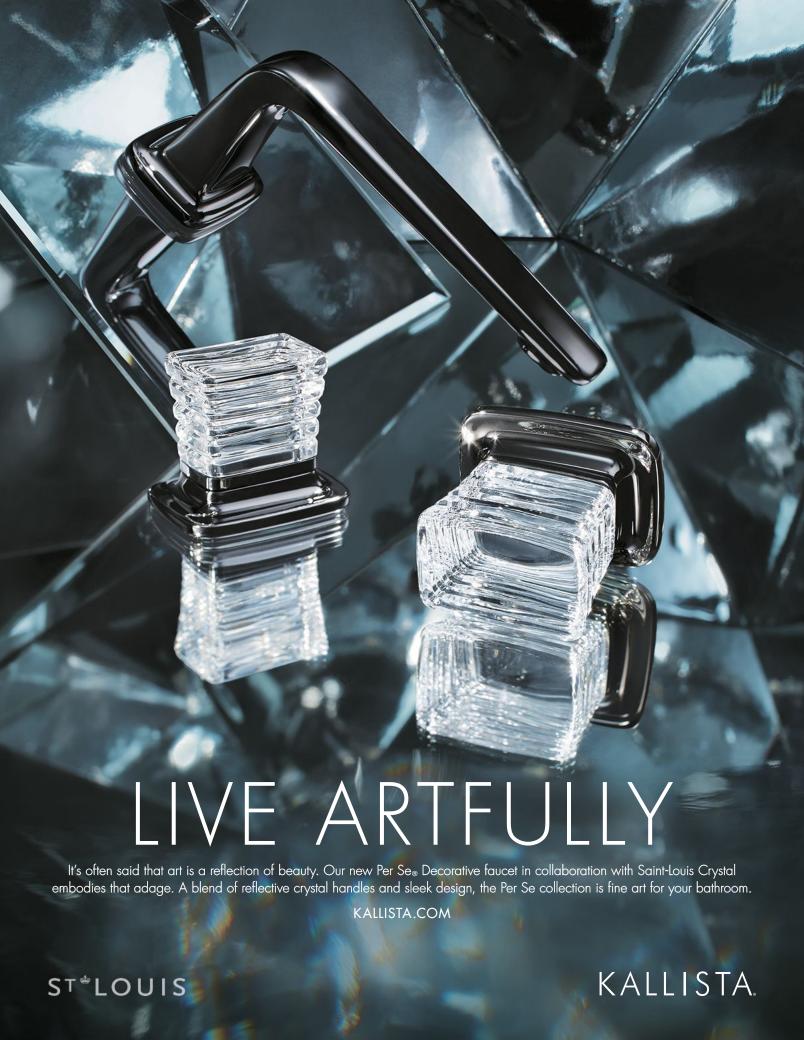


Los Angeles-based Trevor Tondro, whose images of a house in Palm Springs appear on page 130, photographs luxury products and polished interiors. But in his free time, he enjoys forays into gritty photojournalism in Central and South America, as well as a recent project that took him inside centuries-old farmhouses in New England, published in A Simpler Way of Life (North Country Books). "I love shooting high design, but there is something magical about old homes that have gone through multiple owners and iterations. There's a lot of soul."

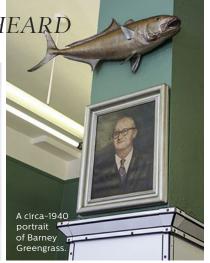


#### **EYES ON THE HORIZON**

Hearst Design Group market editor Lucy Bamman has been seeing stars-first at the Dior 2017 spring/summer show, then in furniture and fabric showrooms, and beyond. You can see her celestial findings in Trend Alert (page 60), along with the popular Truth in Decorating column (page 74) she produces for every issue. "Spotting trends is a fun job and rather playful," says the Alabama native, who became part of the ELLE DECOR team last August. "And working with designers whose careers I've followed for years is a thrill."









Ribbons and trimmings at Hyman Hendler & Sons.

#### **ONLY IN NEW YORK**

Sadie Stein, whose feature about a renovated San Francisco loft begins on page 124, is a writer and a contributing editor at the *Paris Review*. She's also an authority on New York City's quirky, one-of-a-kind shops and restaurants:

• DiPalo's: "This family-run grocery is one of the few remnants of Manhattan's real—and shrinking—Little Italy neighborhood. I can't pass by without picking up salamini cacciatori and a ball of homemade mozzarella." dipalos.com

- Hyman Hendler & Sons: "I've been getting hair ribbons at this shop in the Garment District since I was a little girl, and it's still a wonderland of every texture, width, and variety of ribbon you can imagine." hyman hendler.com
- Barney Greengrass: "My local on the Upper West Side. At least one morning a week, you can find me there with a newspaper, a plate of lox and nova, and fresh-squeezed orange juice." barneygreengrass.com
- Donohue's Steak House: "I love a bar with some character, and I'm so glad Donohue's hasn't changed a thing at theirs. I go there for a dry martini when I'm on the East Side. My other favorites are the bars at El Quijote, Raoul's, and, of course, Bemelmans!" 212-744-0938
- Mansoura: "It's a schlep, but once a year, I make a pilgrimage to the Midwood neighborhood of Brooklyn for the best baklava, the friendly people, and the lovely vintage interior." mansoura.com
- Fountain Pen Hospital: "This TriBeCa store and repair center really

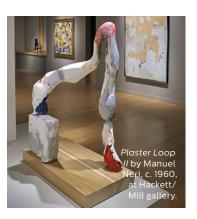
- can nurse just about any heirloom pen back to health. Plus, they have a great selection of antique pens for sale and a range of inks in all colors." fountainpenhospital.com
- Rain or Shine: "One of those highly specific dream shops: every whimsical cane, dainty parasol, or well-made heritage umbrella you can imagine." rainorshine.com



- Chris French Metal: "I find manufactured things boring, so Chris, the owner, and I will meet to come up with something soulful and personal. We've made everything from 10-foot-tall steel pivot doors to steel bookcases inspired by the artist Louise Nevelson." cfrenchmetal.com
- SFMOMA: "The new building is a brilliant piece of form and function; it reminds me of Marcel Breuer's Whitney Museum in New York, now the Met Breuer. I always like to look at work by Bay Area artist David Park. He painted the human figure in the 1950s, which was the height of Abstract Expressionism, and doing so was career suicide. His brushwork was incredibly raw and fluid." sfmoma.org
- MAC Modern Appealing Clothing: "The human body is architecture, and my closet is an art installation. MAC is fashion that requires guts to pull off, like the designs of Belgium's Walter Van Beirendonck. Where else can you find a pair of blue socks with a pink penis on them?" modernappealing clothing.com
- Urban Ore: "I've sourced my best raw materials at this salvage company in Berkeley since my first architectural

project, including a wonderful discarded wooden post I use in my loft to keep my keys on." urbanore.com

• Hackett/Mill: "The art vault of my own gallery fills me with passion. We have hand-carved boxwood creatures by David Beck, whose piece Mysevm is at the Smithsonian American Art Museum." hackettmill.com



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Francis Mill, the San Francisco art dealer whose home appears on page 124, draws artistic inspiration from the city where he was born. He recommends these Bay Area museums, shops, and galleries:

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Reine, with a hat inspired by Marie Antoinette.

#### **COSTUME BALL**

A devotee of Oscar Wilde-and described by Vogue as "London's most outrageous dresser"—artist and model Daniel Lismore creates densely layered interpretations of cultural archetypes (lady-inwaiting, geisha) using a fashion encyclopedia's worth of fabrics and trimmings, like chain mail, Mongolian goat fur, feathers, flight attendants' uniforms, African tribal masks, and top hats by Vivienne Westwood. In the wake of his eye-opening exhibition last year at Atlanta's SCAD FASH Museum of Fashion + Film, Lismore has released Be Yourself, Everyone Else Is Already Taken (Skira Rizzoli), a lush album of 32 of his extravagant costumes, modeled by the artist and photographed by Colin Douglas Gray (@daniellismore on Instagram).

#### **OFFICE** ATTIRE

Daniel Lismore

as Viscount

Remember when desktop referred to a piece of furniture? A sleek new generation of accessories brings back the

glory days of the pre-digital workstation, with streamlined trays and tape dispensers by Tom Dixon (tomdixon.net), stationery boxes by Well Received (well-received.com) and Kendra Scott (kendrascott.com), and architect Joseph Dirand's luxe take on desk tools for Puiforcat (puiforcat.com). Any of

them will hold your attention long after the last note is mailed.



Tom Dixon's Cube collection of desk accessories





**EYE FOR FASHION** 

dreamed up cartoon-

like appliqués of clouds and kitchen stoves that Marc Jacobs stitched onto striped hoodies, bags, and platform boots for his spring 2017 collection (julie verhoeven.com).





Julie Verhoeven's appliqués on a Marc Jacobs sweatshirt.

FROM LEFT:

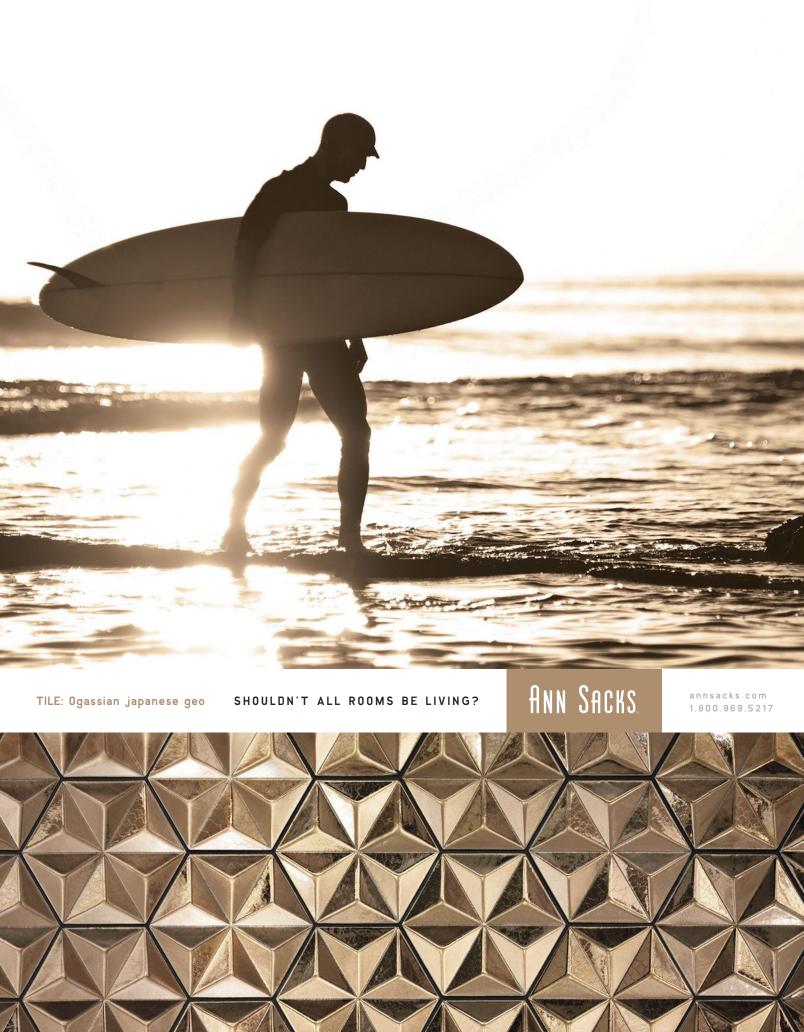
Gill Button's

illustrations

and plate for

Van Noten.

for Gucci and Dries Van Noten

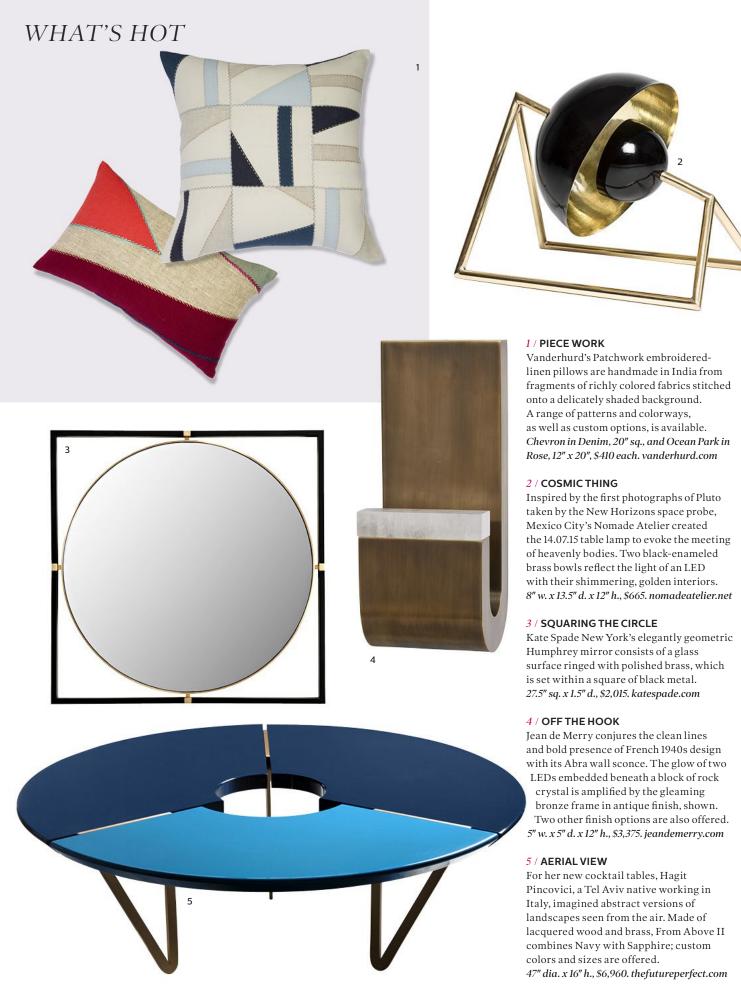




#### INTERNATIONAL RELATIONS

American designer Michael Van Beuren studied at Germany's
Bauhaus and then settled in Mexico in 1937, where he helped
introduce modernist furniture to midcentury homes.
Luteca's reissue of the neglected master's designs includes, from
left, the Miguelito armchair, of teak with brass details; the
Line lounge chair, shown covered in Pierre Frey's Gaspard
velvet; and the Miguelito barstool, of walnut with palm-leaf wrap.
Armchair: 27.5" w. x 29" d. x 30.5" h., \$6,750, also available
in walnut; lounge chair: 24" w. x 34" d. x 31" h., \$4,051,
other fabrics available; barstool: 16" w. x 16" d. x 30" h., \$1,840.
luteca.com Background: Élitis's Ardoise Travertin vinyl
wallcoverings in VP 633 10, left, and VP 633 05. elitis.fr

PRODUCED BY BENJAMIN REYNAERT





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#### 1/ANEWLEAF

Eskayel's Areca Palms flatweave rug, woven in India from recycled sari silk and wool, borrows its name from a flowering tropical plant. It comes in Indigo, shown, and can also be ordered in custom colors and sizes. 6' x 9', \$1,728. eskayel.com

#### 2 / IT'S A CINCH

For his crystal Calabash vases for Lobmeyr, designer Sebastian Menschhorn gave the traditional gourd silhouette an update in three different shapes. Each comes in Amethyst and Rosalin, shown, as well as Grey. From left: 5" dia. x 10" h. and 8" dia. x 7.5" h., \$252 each. stillfried.com

#### **3** / HOPE CHEST

Inspired by 18th-century marquetry, Kirk Nix embellished his mahogany Callahan cabinet for Palecek with a geometric pattern in rattan finished with silver leaf. It stands on metal legs in antiqued brass finish and is fitted with limestone knobs and two shelves. 45" w. x 20" d. x 70" h., \$5,978. palecek.com

#### 4 / ROYAL TREATMENT

Darryl Carter's classically proportioned Windom settee, part of his first collection for Baker's Milling Road, features a mahogany frame with brass ferrules. Shown in Black Brushed Lacquer, one of four finishes, the piece can be covered in any of Baker's fabrics or c.o.m.

 $48''\,w.\,x\,28''\,d.\,x\,35''\,h., \$2,\!426.\,milling road.com$ 

#### 5 / COVER STORY

Saved's Album throw, handwoven from a blend of plush yak down and camel hair, sports a pattern modeled after the cover of a 19th-century scrapbook.

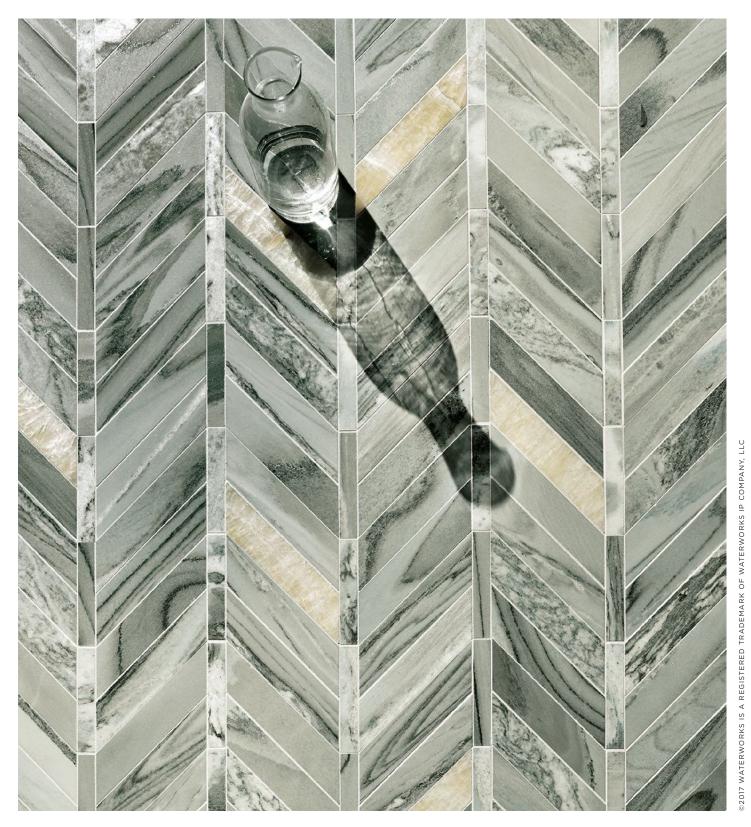
51" x 71", \$685. saved-ny.com





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#### WATERWORKS

#### INTRODUCING MASTERPIECE

A PARQUET INSPIRED COLLECTION

#### GOING WITH THE FLOW

A new exhibition celebrates the rise of watercolor from a disparaged craft to a favorite medium of American artists

In the decades prior to the Civil War, professional artists in America tended to look down on working with watercolors—a medium already popular in England, thanks largely to J.M.W. Turner—as a lowly pastime for women, children, and amateurs.

It wasn't until the founding of the American Watercolor Society in 1866 that the fluid and spontaneous expression made possible by easy-to-use water-based pigments found widespread favor. The group's annual exhibitions in New York City drew such talents as Winslow Homer, Thomas Eakins, and John La Farge and helped launch a taste for watercolors among collectors and the public that remains strong today.

"American Watercolor in the Age of Homer and Sargent," at the Philadelphia Museum of Art, assembles more than 150 works representing a stunning variety of styles and formats created between 1860 and 1925—from Impressionist landscapes to the botanical studies of longforgotten Fidelia Bridges to the intense abstractions of John Marin (March 1-May 14; philamuseum.org).





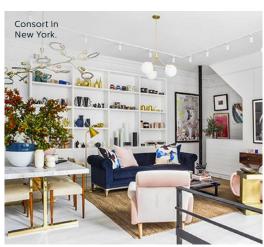
#### L.A. WOMAN

For years, Hollywood's top interior designers and their famous clients have turned to JF Chen for its imaginative and eclectic collection of antiques, art, and exotic objects. Now, with the opening in January of the firm's third Los Angeles showroom, housed in a 15,000-square-foot former FedEx facility on Lexington Avenue, there's more to choose from—and with a slight twist in taste.

Although Joel Chen remains curator in chief, the new showroom gives space to his daughter, Bianca Chen. In it, she explores the work of contemporary furniture artists such as Material Lustwhose brass-and-steel Him and Her pieces, with male and female anatomical references, "have a modern elegance but also a dark side, which I love," she says. She has also created a garden area to showcase vintage outdoor furniture by designers including Walter Lamb and John Salterini. "Of course, the mix will always include the pieces my dad finds," Bianca says. "He's still one of the coolest people I know" (jfchen.com).

#### **TAKING IT EASY**

"Relax, it's just decor" reads the motto on the window of Consort, the new East Coast outpost of California duo Mat Sanders and Brandon Quattrone, now open in New York City's TriBeCa. The shop and studio's white walls, bleached oak fixtures, and brass finishes offer an airy contrast to the teal and cobalt walls of their L.A. shop, although both feature the same mix of Consort-designed furniture, vintage pieces, and cutting-edge lighting and accessories from independent artisans (often friends of the designers). "Here, we let the accessories and artwork express our colorful, playful, and weird aesthetic," says Sanders (consort-design.com).





#### NAPOLEON MARCHES AGAIN

In 1795, Napoleon offered a prize of 12,000 French francs to anyone who could develop a technique to preserve food for his armies. The result was (a) the invention of canning, and (b) the name of a new restaurant—12,000 Francs—serving

contemporary French cuisine in Hong Kong's bustling SoHo neighborhood. Australian designer Emma Maxwell has conjured a dark, evocative space that feels miles away from the neon lights outside, with witty nods to the French general who inspired the name: Amid the cane-back chairs and walls covered in Broken Green wallpaper by Kerrie Brown are beehive-shaped pendant lights—the bee was Napoleon's personal emblem—and a bronze cast of a pig that riffs on his namesake character in George Orwell's *Animal Farm* (12000francs.com.hk).

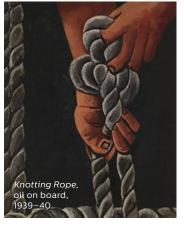




#### MAINE STATE OF MIND

Marsden Hartley traveled widely during his not particularly happy life, taking up residence in the European art capitals of Paris, Munich, and Berlin and setting up studios in New Mexico, Bermuda, and Nova Scotia. But it was the rugged seacoast and mountains of Maine, the state of his birth and eventually of his death, that perennially inspired the artist to paint powerfully

expressive land- and seascapes, often haunted by a spirit of longing and loss. In *The Lighthouse*, one of 90 paintings and drawings in "Marsden Hartley's Maine" at the Met Breuer museum in New York, cliffs and clouds stack up menacingly against the sky, while the fury of a breaking wave skews the horizon itself. In the enigmatic *Knotting Rope*, work-strong hands seem to grasp for life. And at the shore, the artist painted off-duty fishermen and tough-guy lumberjacks, not carefree vacationers up from the city. Such was the call of his native state that Hartley depicted it even when he was living and working far away, and always with unsparing force and authenticity (March 15–June 18; metmuseum.org).





#### **OUT OF THE PAST**

It takes a lot for a new steakhouse to sizzle in New York, a city blessed with classics like Peter Luger and Delmonico's. But Maxwell's Chophouse, recently opened in a 1909 Beaux Arts building near Madison Square Park, fits the bill impressively. Created by BHDM Design, the dining room mixes old-fashioned and contemporary glamour, with 22-foot ceilings, black-enameled walls, leather banquettes, a 12-foot, gold leaf—covered bar tower, and cabinets where regulars can store favorite bottles. "We looked at photographs of the neighborhood from the New York Public Library and had a hanging clock custom made to echo ones in the original Penn Station," says BHDM co-owner Dan Mazzarini. "It's old-school meets new" (maxwellschophouse.com).



# HAPPENINGS



Diane Burns, JWT; Emily Quadrino, Jo Malone London; Ken Fulk; Michelle Mancero, JWT

#### JO MALONE LONDON MERRY MISCHIEF HOLIDAY PARTY

On December 6, ELLE and ELLE DECOR partnered with Jo Malone London for a "Merry Mischief" holiday event hosted by celebrated interior designer Ken Fulk at the Jo Malone London Brookfield Place boutique in New York City. Ken signed copies of his new book, Mr. Ken Fulk's Magical World, and guests were treated to an evening of cocktails and treats among the scented world of holiday wonder.



The table setting at King celebrating Kendra Scott's new Home Collection.

#### INTRODUCING JEWELRY FOR YOUR HOME

To celebrate the launch of the new Kendra Scott Home Collection, ELLE DECOR and Kendra Scott hosted an intimate designer dinner at King—a new SoHo restaurant. The collection blends Scott's passion for beautiful interiors with her use of natural gemstones and architectural accents that define her jewelry. The pieces add the perfect dose of style and character to any space. **kendrascott.com** 



#### CHRISTOPHER GUY CELEBRATES 10<sup>TH</sup> ANNIVERSARY WITH BRAND NEW SHOWROOM AT 2017 APRIL HIGH POINT MARKET

Christopher Guy (CG) celebrates its 10th anniversary by unveiling its 20,000-square-foot state-of-the-art showroom at April 2017 High Point Market, in partnership with IMC. CG will host several spectacular events at the new showroom during Market Week. **christopherguy.com** 800.476.9505



Gary Trudell, Custom Comfort Mattress and Martyn Lawrence Bullard

#### MARTYN LAWRENCE BULLARD BEDS LAUNCH EVENT

Multi-award-winning interior designer Martyn Lawrence Bullard and premium Southern California-based-mattress manufacturer Custom Comfort Mattress teamed up to celebrate the launch of Martyn Lawrence Bullard Beds, a luxury mattress line created in a collaboration between the brands. customcomfortmattress.com



U.S.A.: Scavolini Soho Gallery, Soho New York, NY - Brooklyn, NY - Orange County, CA - San Gabriel, CA - Canaan, CT - Washington, DC - Miami, FL - Naples, FL - Chicago, IL - Boston, MA - Detroit, MI - Bergen County, NJ - Las Vegas, NV - Houston, TX - BARBADOS - CANADA: Toronto - Vancouver - Montreal - COLOMBIA: Bogotá - Barranquilla - GUATEMALA: Guatemala City - EL SALVADOR: San Salvador - MEXICO: Mexico D.F. - Monterrey - Guadalajara - Puebla - Puerto Vallarta - Torreon - Villahermosa - PANAMA: Panama City - PERÚ: Lima - PUERTO RICO: San Juan - REP. DOMINICANA: Santo Domingo - VENEZUELA: Caracas - Valencia - Puerto La Cruz







 $B \quad E \quad R \quad N \quad H \quad A \quad R \quad D \quad T$ 



1. Ruth

Asawa

sculpture.

When she was younger, Lindsey Adelman found herself going to parties and standing in kitchens with fluorescent lighting. "I would be trying to find a dimmer switch, or looking for candles," she says. "I thought, I should just turn this into a career." Adelman worked alongside fellow Rhode Island School of Design alumnus David Weeks for nearly a decade before opening her New York studio in 2006. Today, her instantly recognizable chandeliers and sconces—which combine elements of the organic, mechanical, and celestial, with metallic limbs arranged into cages, vines, and starbursts—are owned by such fans as Cate Blanchett and Kara Walker. Adelman's projects continue to grow bolder: She's working on a five-story fixture for the staircase of a Tokyo department store. "I get excited by spaces that are empty—ceilings and walls and corners," she says. "I'm accentu-



4. Rockhouse Hotel in Jamaica.

11. Land Rover Defender.

1 / RUTH ASAWA'S WIRE SCULPTURES

They blur the line

between interior and exterior and look like they could continue indefinitely. The photos of her making them surrounded by her children are so inspiring.

#### 2 / MY CATCH BOX SCONCE

2. Adelman's Catch

Box sconce

It reminds me of a wild force whipping around an urban block of buildings.

#### 3 / CALICO'S AURORA WALLPAPER

A beautiful combination of subtlety and boldness. I love the deep nighttime mood of the Well colorway.

#### 4 / ROCKHOUSE HOTEL IN JAMAICA

If you like jerk chicken, dance-hall music, and snorkeling off your own private cliff, you will love Rockhouse. I know my husband, lan, and I did.

#### 5 / THE EAGLE HUNTRESS

This movie, about a rad 13-year-old girl in Mongolia, was produced by my close friend Stacey Reiss.





9 MASS

#### 6 / LANGE SKI BOOTS

The Surefoot foam lining is molded to your feet for the most comfortable fit ever-although I really ski for après-ski.

#### 7 / CARLISLE BROOM

It gets corners in such a satisfying way.

#### 8 / FLOWERBOY PROJECT

I love the mix of one-off embroidered ponchos, ceramic vessels, notebooks, espresso, and flowers at this tiny shop in Venice, California.

#### 9 / MASS MOCA

One of the best art destinations in America is in North Adams, Massachusetts. It's worth the trip to see Nick Cave's biggest show to date right now.

#### 10 / DIOR AND I

I am endlessly curious about creative people's processes. In this film, it's fascinating and moving to see Raf Simons build up to his first haute couture fashion show at Dior.

#### 11 / LAND ROVER DEFENDER

When I take my son, Finn, and his friends to the beach in this truck, with surfboards on the roof and Jay-Z on the stereo, I'm the mom I always wanted to be.

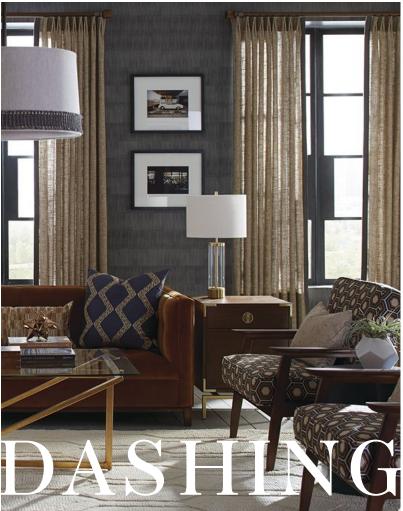
#### JACKET

It gives me something to look forward to when summer fades away.













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1. The lacquered dressing room of Jane and Michael DeFlorio's townhouse on Manhattan's Upper East Side, which was decorated by Celerie Kemble, features a marble-topped island. The painting is by André Dunoyer de Segonzac, and the light fixtures are by Visual Comfort. 2. At contemporary carpet dealer Pierre Sauvage's Grand Siècle apartment on Paris's Left Bank, interior designer Franz Potisek sheathed the dressing room walls in walnut paneling etched with a 1930s-inspired

geometric pattern. The floors are parquet de Versailles, and the valet stand is by Hermès.

3. In their 18th-century palace in Prato, Italy, architects Sabrina Bignami and Alessandro Capellaro uncovered centuries-old frescoes by Luigi Catani, a painter who worked for the grand duke of Tuscany. The custom wardrobe was designed by Bignami and made by Tosconova; the aluminum Tulip table is by Knoll, and the vintage chairs were purchased in Amsterdam.





4. At the London townhouse of Rena and Makram Abboud, designed by Philip Vergey $len, the\,dressing\,room\,walls\,and\,custom\text{-}made$ cabinetry are painted in Dulux's Russian Velvet. 5. In the dressing room of television producer Ellen Rakieten's Chicago apartment, which was decorated by Nate Berkus and Anne Coyle, a vintage Baguès chandelier hangs above a Poillerat-style table from JF Chen. Vintage ostrich-egg lamps flank a painting by James Brown, and the cowhide rug is by Edelman Leather. 6. Designer Sheila Bridges covered the dressing room walls of a townhouse in Manhattan with hand-painted wallpaper depicting Central Park; the rug is Tibetan. 7. At his château in Normandy, fashion designer Gérard Tremolet painted the Renaissance-style doors of a guest room's dressing area. The Elizabeth Garouste chair is upholstered in a Lelièvre cotton, the secretary is Napoleon III, and the rug is Iranian.







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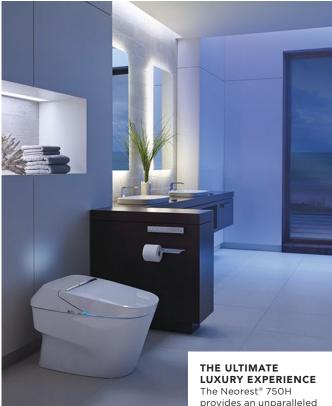
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James Huniford, Huniford Design Studio; Michael Boodro, ELLE DECOR; Sandra Hansel, Design Within Reach; Ellen O'Neill, Benjamin Moore.

#### ELLE DECOR CO-HOSTS DESIGN ON A DIME MIAMI KICKOFF PARTY

ELLE DECOR partnered with Housing Works, Design Within Reach (DWR), and Movado to host the Design On a Dime Miami Kickoff Party at the DWR Miami Showroom. Proceeds from a raffle with a prize of a Sayl® Task Chair from DWR and two Movado Edge watches benefited Housing Works.

















#### THE TOP 10 DAYBEDS

Designers Megan Winters and Antonino Buzzetta go to great lengths to survey the merits of these multifunctional and ever-stylish pieces

Of course, nobody needs a daybed, the hybrid of a sofa and a bed that suggests time to spare and abundant square footage—and therein lies its appeal. "It's the perfect way to add sophistication to any space, in a bedroom, in front of a fireplace, even in a foyer," says Megan Winters, an interior designer in Chicago. "And they don't have to be huge to have an impact. To me, there's always something French about a daybed, and I like things that are French."

Not that daybeds can't be practical, too. They make a dramatic impression in a living room and, when placed on the diagonal, can break up the conventional geometry of a sofa and two chairs. They're also ideal as room dividers: "A daybed has a low profile, so it won't block the view," says Manhattan-based designer Antonino Buzzetta. "You can use one to set off a dining area from a living room space, for instance, and still preserve the flow."

TEXT BY CATHERINE HONG / PHOTOGRAPHY BY CHRISTOPHER CHURCHILL / PRODUCED BY LUCY BAMMAN

#### THE EXPERTS

#### MEGAN WINTERS

Vivid color and a dynamic mix of classic French and contemporary furnishings are signatures of the Chicago-based designer, who opened her firm in 2009. She has designed homes in Illinois, Florida, and Colorado. meganwinters.com

#### ANTONINO BUZZETTA

The New York designer's interiors are rooted in tradition but have a glamorous touch, with bold juxtapositions of color, scale, and pattern. Up next: a line of furniture. antonino buzzetta.com



## EXQUISITE SURFACES

#### TRUTH IN DECORATING



#### 1 / LOUBES BENCH BY ALFONSO MARINA

MW: It's small, almost benchsize, so you wouldn't want to lounge on this one for any length of time. But it's simple and timeless. The elegant neoclassical details remind me of furniture by Maison Jansen. AB: Ilove the contrast piping, and the classic X-frame and brass finials. And because of its scale, it could fit in any number of spaces—even a small Manhattan apartment. 60" l. x 25" d. x 24" h., \$4,950. alfonsomarinaebanista.com



#### 2 / 2725 DAYBED BY JEFFREY ALAN MARKS FOR A. RUDIN

 $\label{eq:mw:this} \textbf{MW:} This is a cool take on a classic 19th-century French tête-à-tête. It's big enough for two people to stretch out comfortably and watch TV, and yet not so imposing that it becomes hard to place in a room. Totally usable! <math display="block">\textbf{AB:} The narrow \ arms \ make \ it \ feel \ sleek, \ and \ with \ the \ nice \ bolster, \ you \ don't \ need \ pillows, \ which keeps the \ lines \ clean. It's \ the \ perfect \ room \ divider. \\ \textbf{84"} \ l. \ x \ 36" \ d. \ x \ 30" \ h., \ \$9,000. \ arudin.com$ 



#### 3 / DETAIL DAYBED BY CHRIS LEHRECKE FOR RALPH PUCCI

 $\label{eq:mw:very chic.} Mw: \mbox{Very chic. I love the combination of mahogany and metal, and the way the arms appear to be floating. It looks like an Italian sculpture—the focal point of a room. Wouldn't it be gorgeous upholstered in a camel cashmere? <math display="block">\mbox{AB: It's striking and well crafted. I can see it in front of a fireplace or another open spot where you could walk around it to appreciate the form.}$   $\mbox{80"l. x 30"d. x 28"h., $12,000. ralphpucci.net}$ 



#### 4 / BELMONT DAYBED BY MR. BROWN

AB: This one might be my favorite. I love the grooved carving of the oak frame; I immediately want to touch it. Overall, it has a lovely lightness to it, and yet it's almost sculptural. I would put this at the foot of a bed.

MW: It's very cool and contemporary. The carving is interesting but not overly busy. And the proportion of the cushion to the bolsters is beautiful. 78" l. x 32" d. x 23" h., \$4,650. mrbrownlondon.com



#### 5 / TRUNDLE BED BY LEE INDUSTRIES

AB: I just purchased this daybed for a client's home office. What's special is that it turns into a queen-size bed: The trundle rolls out and pops up.

MW: The functionality is genius! The design is clean enough to work in modern as well as traditional spaces—with the right pillows and upholstery, you could swing it in either direction. And setting it up for sleeping is a breeze.

83" l. x 39" d. x 28" h., \$3,920. leeindustries.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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#### TRUTH IN DECORATING



#### 6 / DAYBED BY DMITRIY & CO.

AB: I love French mattress stitching. It's an expensive technique, done by hand, and well executed here. I see this in a relaxed room with skirted furniture. Very European.

MW: All those dressmaker details! The more I look, the prettier it is, from the turned feet to the rolled edge and pleats of the French mattress. And though it's a big piece, it's really refined—not clunky. 99"I. x 48.5" d. x 26" h., \$9,500. dmitriyco.com



#### 7 / SNOOZE DAYBED BY OCHRE

 $\label{eq:mw:mw:mw:mw:makes} \textbf{MW:} This updated sleigh bed is fully upholstered in leather, which makes it streamlined. Since it reads as a bed, I would use it only in a bedroom. But it's versatile and sophisticated, thanks to its sleek lines and neutral color. 
<math display="block">\textbf{AB:} Yes, and it holds a twin-size mattress, so it could function as an extra bed, or you could put two in a children's room. It's got that whimsical feel. 
<math display="block">\textbf{99"l.} \times \textbf{45"d.} \times \textbf{29"h.}, \$11,125. \text{ ochre.net}$ 



#### **8** / ZUMBI CHAISE BY ESPASSO



#### 9 / BOHO DAYBED BY MERMELADA STUDIO FOR CB2

AB: What a buy! The clean form and whitewashed finish make it more modern than your grandmother's rattan. Throw a bunch of pillows on top, and it's an ideal piece of furniture for a beach house.

 $\label{eq:mw:mw:mw:mattress} \textbf{MW:} \ Great \ proportions, \ great \ airiness. \ The frame \ holds \ a \ twin \ mattress, so it's ideal for a guest room or nursery. \ It even looks good from behind. \\ \textbf{78''} \ l.\ x\ \textbf{40''} \ d.\ x\ \textbf{28''} \ h., \ \textbf{51,299.} \ cb2.com$ 



#### 10 / STILETTO DAYBED BY NAULA

**MW**: The delicate legs and streamlined form make this one good for almost any room. The channeling gives it a bit of an Art Deco feel, and I love the blue velvet.

AB: The channeling helps keep the fabric from wrinkling. The metal legs with wood veneer are so thin, the seat seems to float. You need to give it space.  $88'' \, \text{l.} \times 39'' \, \text{d.} \times 21'' \, \text{h.}$ , \$4,900. naulaworkshop.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.

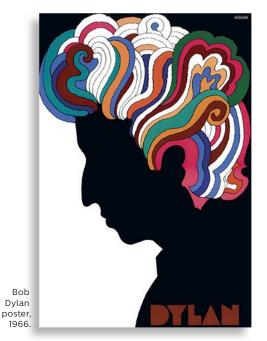


#### UNCONVENTIONAL WISDOM



#### **GLASER ON POWER GRAPHICS**

Last fall, after Bob Dylan was awarded the Nobel Prize in Literature, a digital billboard above New York City's Times Square flashed Milton Glaser's trippy 1966 illustration of the musician's rainbowhaired silhouette. Down at street level, "I♥NY" T-shirts and coffee mugs filled souvenir-shop windows, as they have since Glaser created the logo for a state tourism campaign in 1977. Glaser is one of the few graphic designers to achieve household-name status, and his striking, intelligent designs endure, from his original concept for New York magazine (he was a cofounder) to brand identities for Brooklyn Brewery and DC Comics to advertisements for the Broadway production of Angels in America and the final season of Mad Men. Glaser launched his career in the 1950s as part of the influential Push Pin Studios, which put a pop spin on premodern styles; he founded his own Manhattan studio in 1974. "My work is extremely varied, from interiors of supermarkets to Christmas cards to dishes and rugs," he says. "I try to design with a sense of open possibilities." PETER TERZIAN



#### CROSSOVER APPEAL

- Design is an activity in which you identify a problem and then try to improve the existing condition: to make something work better or appeal to an audience. Most of the time, art doesn't enter into it. But every once in a while, you do something that goes beyond function and falls into that odd area we call beauty. The great moment of excitement comes when you feel that something looks better than it should.
- I'm interested in literature and writing and, above all, ideas. So I always think in terms of narrative and language as the guiding idiom for visual work. On occasion I do something purely visual, but that's rare.

#### POINTS OF ORIGIN

• I was born in 1929 and grew up in the Bronx at a time when things were so different spiritually. My parents were immigrants who came here with the thought of a new life. We went through the Depression, the war, the Holocaust. Eventually what emerged was a sense of affirmation: My generation felt it could do anything, and that life was getting better. If you can make it here, you can make

it anywhere—we believed that. And for many of us, it happened. In my neighborhood, 90 percent of the kids went to college.



- When we started Push Pin Studios, we rejected modernism as a solution to every problem. One of the characteristics of our work was combining things that don't seem to belong to one another. I love the contradiction that occurs when that happens.
- At Push Pin Studios we could draw, which I've always considered the bedrock of all visual activity. Finding things is not the same as making things.





New York state tourism logo, 1977.

Brooklyn Brewery logo, 1987.

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#### **TAKEN TO HEART**

- Part of the appeal of "I ♥ NY" is the transformation of a noun into a verb—it causes you to think for a minute. There's also its physical characteristic of rigid bars against a voluptuous heart—the mind and the body. But more importantly, the logo expressed what people were feeling at that moment: that the city was in danger, and we wanted to state our love for it. It wasn't simply an advertising gimmick or a device to move people to buy products.
- Matthew Weiner, the creator of Mad Men, said the Dylan portrait had been hanging over his bed all through his youth. He sent me a piece of Dylan's hair cut from the poster attached to his logo for Mad Men and said, "Could you do something like



this for me?" I said, "I haven't drawn this way for 20 years, but I'll try." It felt odd to return to that style. A lot of the sort of psychedelic work that I did back then looks terrible to me now.

#### **EYE AND HAND**

- Learning to see what is real as opposed to what you have created out of your own imagination is one of the key elements in life. Most mischief in the world happens because people don't understand what's real. You don't have any idea what someone looks like or what their reality is until you attempt to draw them, and then your mind shifts into another mode. The person changes before your eyes.
- The act of drawing and making things changes behavior. It changes our self-perception and our relationships to others. Making things is one of the truly remedial aspects of being human. If you're not making things, what does it mean to be human?

#### **FUTURE IMPERFECT**

• I have to admit that I don't draw as often as I used to. I've been using the computer a lot, as it saves you so much time. Something that would take a week to do manually will take 10 minutes on the computer. The question is what you're going to do with what's left of your time.

• Computers also change your perception of the world. You have to be suspicious of what they're good at, because they move you along subtly, as technology always does, to things that you don't know you're doing. I've never touched a keyboard. I work with somebody by my side, and I say, "Press that, make that bigger, change that." There's a benefit to being at arm's length. I wouldn't be the same if I were doing it myself.

#### SKILL SET

- Picasso was my god. He suggested that whatever you've mastered, you can give up. You develop a skill for doing a specific thing, and then you have to do more of it because that's what people want from you. At a certain point, you lose interest in it. My idea was to give it up soon. I've deliberately tried to move toward things I didn't know how to do. I didn't know how to design a supermarket or a theater. I learned on the job.
- I work very fast. Often I'm on the phone and a client is telling me what he or she wants, and the idea's finished before the call ends.
- Students always ask where my inspiration comes from. I explain that it's not like it's floating around somewhere. It's not external, it's internal. It's in the work. You wait for the path to lead you there, and then you follow it.

#### A SENSE OF PURPOSE

- If I couldn't come to work in the morning, I'd feel less human. I wouldn't know how to spend my time. I wouldn't feel connected to anyone or anything that's going on. The work that I do justifies my life.
- I've taught for 60 years. Recently there was a New York Times piece about me. I received a flood of letters, mostly from former students, saying that studying with me was an important part of their life. If there's a single thing that I'm proud of, it's the fact that I have been able to share my understanding with others. That makes me feel like it's been worth the trip.





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#### KRAVITZ DESIGN

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ROCKY MOUNTAIN



#### **FULL METAL KITCHEN**

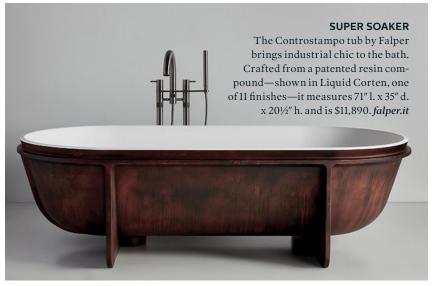
Brass Kitchen cabinetry by Amuneal glamorously dresses up the home's busiest room. Clad in solid brass with interiors of cerused white oak, the cabinets have drawers lined in imitation leather and can be customized with a brass sink, a marble countertop, and a variety of storage options. The unit shown measures 95" h. x 54" w. x 25" d. and costs \$26,000. amuneal.com





#### **SPLASHES OF COLOR**

Ruvati's Ibiza faucet has a 201/2" spout and comes with three removable silicone sleeves—Ruby Red, Pure White, and Jet Black (shown)—for \$159. Sleeves in Navy, Coral Pink, and Ocean Blue are sold separately for \$24 each. ruvati.com





# THE SUN SETS.



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An entrepreneur who loves Paris and Los Angeles gets the best of both when she enlists Commune to update a dream apartment on the Right Bank

**ELLE DECOR:** Where in Paris is your new apartment?

**PAULA NATAF:** It's in the 17th arrondissement, right behind the Parc Monceau. The area is part of the Haussmann redevelopment of the 19th century, so it has all the charm of old Paris, with a local market, good restaurants, and nearby galleries.

It's the opposite of where I live in Los Angeles, which is on the beach in the Marina Peninsula.

**ED:** What made you choose this particular apartment?

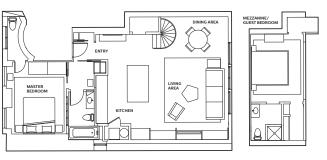
**PN**: It's on the top floor of the building, which I wanted, and was built as an artist's studio. It's about 1,000 square feet, ▷

#### **DESIGN SOLUTIONS**





The floor plan.



with two en suite bedrooms—one downstairs, which I use as the master, and the other up a spiral staircase to a loft with windows that overlook the living room. The apartment has a northern exposure and gorgeous natural light. I don't have to turn on the lights even on the gloomiest rainy day. And I can see the Sacré-Coeur from my window.

**ED**: You asked Commune, the popular Los Angeles design group, to renovate and furnish your apartment. Why that firm?

**PN:** I find them very innovative in what I call a quiet way. They put things together in a unique manner that's both eclectic and unfussy. Their aesthetic is a very good match for my company, Exquisite Surfaces. In fact, they have designed all of our showrooms, in addition to wood and tile products for us.

ED: You founded Exquisite Surfaces in 1997. What is it you do?

PN: We sell stone, wood, and tiles for floors and walls as well as fireplaces and fountains. I was working as the accountant in L.A. for a stone-import firm that went out of business in 1995, so I decided to go into business for myself with nothing but a shelf and a desk on La Cienega Boulevard. My business took off when a designer bought a fireplace I featured in my first ad in ELLE DECOR and used it in the home of a movie star.

**ED**: Did either of Commune's principals, Steven Johanknecht and Roman Alonso, work on your apartment?

PN: Steven was in charge. He worked with a French architect who is on his staff, and they completely redid the apartment. They left the plumbing and the load-bearing walls in place, ▷



#### **DESIGN SOLUTIONS**

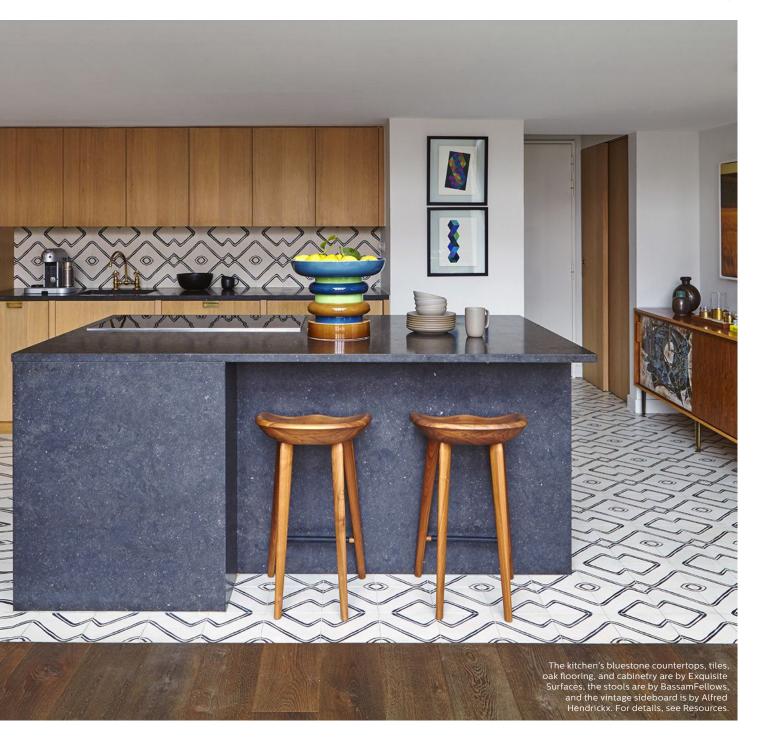
but they devised an entirely new layout otherwise, with a modern kitchen and updated bathrooms.

**ED**: What was the concept for the apartment?

PN: The guiding principle for the new look was the idea that I was returning to Paris with the experiences I'd had living in California. We wanted to express both the American and French parts of my life and personality, with some hints of North Africa. I grew up in Tunisia, which is why you can see the influences of North Africa, for example, in the bathrooms. I lived in Paris for 20 years, but not until later.

ED: Are all of the furnishings and art new?

PN: I did own some of the pieces before. Some came from the U.S., some from France. Steven ultimately chose everything—I would show him things I wanted to buy, and he would either approve or not, and he would show me things, and I would approve or not. We ended up with an Italian sofa from Maxalto and some 20th-century classics from Europe and America. The Wishbone dining chairs were designed by Hans Wegner in 1949, and I had the circular dining table made here in France. It opens up for dinner parties, but I've never used it—when people come over, they all wind up around the kitchen island.







**ED**: Speaking of the kitchen island, it's very bold. I assume it's an Exquisite Surfaces product?

PN: Yes, it's made of bluestone or "petit granite," as it's sometimes called. I saw a similar stone island in the showroom of the man who fabricated all the cabinetry and took a picture to send to Steven. The cabinetry in the kitchen and living room is made from European oak finished in Belgium. And the floor tiles in the kitchen and master bath were designed by Commune for our company.

ED: How often do you use your apartment in Paris?

PN: I spend about six months a year there. I love Paris. I love being able to walk everywhere. In addition, my sons, Franck and Alexis, who are in the business with me, use the apartment when they travel to Paris for work. I find it so comfortable, so cozy, with all the warm colors and soft textiles. I feel so much at home. It's convenient in its layout, and the visual variety is such that I never get tired of looking at any of the rooms. When I'm here I have everything I need, and I always think, Why do I need anything more than this?

#### WHAT THE PROS KNOW

- · Commune is acclaimed for its unexpected mix of pieces, a look that appeals to Nataf. "Mixing furnishings keeps a space casual and collected," says Commune's Steven Johanknecht, "but it is important to balance scale and materials." The living room contains a classic Gerrit Rietveld armchair, originally designed in 1935, a walnut-and-brass cocktail table by American sculptor Alma Allen, an Andrée Putman rug, a Lindsey Adelman light fixture, assorted midcentury-modern pieces, and a sweeping staircase that's an homage to Le Corbusier and Pierre Jeanneret's Villa Savoye (completed in 1931). "I just felt that a solid curving element was preferable to an open railing in the space," says the designer.
- For floors and backsplashes in the new kitchen, Johanknecht and Nataf chose Navajo cement tiles from Commune's Native line, the firm's second tile collection for Exquisite Surfaces. Although the pattern is bold, it isn't overwhelming. "The white ground of the tile feels fresh, and the lines are simple," says Johanknecht. "The upper and lower cabinets are oak and don't compete for visual attention. Ultimately, there's a simplicity to the overall design. The white floor keeps the bluestone island from looking too heavy."
- For the upstairs interior windows that overlook the living area below, Johanknecht took a cue from his Commune partner, Roman Alonso. "Roman had made similar fabric panels for windows in his apartment. They have grommets in the corners and hang on hooks mounted on the wall. They can be closed for privacy or shade. It was a great, simple solution—drapery would have felt too heavy and fussy." Full velvet curtains, however, add deep comfort and luxury to the master suite.







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This forgotten Italian architect began as an austere modernist, but it's his romantic later work that's winning new admirers.

BY TIM McKEOUGH



The slender consoles that Carlo Enrico Rava designed in the late 1940s have carved sinuous forms, with curves so willowy that they appear to sprout from the floor like vines. "There is an organic linearity in these pieces that almost references Art Nouveau in a strange way," says Domenico Raimondo, a senior specialist for design at Phillips auction house. But Rava's creations were not always so deli-

cate. Studying his seductive midcentury output, it's hard to comprehend that he first rose to prominence in the 1920s as one of the fathers of Italian Rationalism, a muscular, function-focused style of architecture that prized basic geometries stripped of all decoration.

Born in 1903 in Cernobbio, Italy, near Lake Como, Rava was a fiercely brilliant intellectual, known as much for his writings as for the work he built as an architect. In 1926, he penned a series of manifestos that laid out the arguments for Italian Rationalist architecture, advocating buildings derived "exclusively from the character of necessity." He was a founding member of the Gruppo 7 architecture group and served as an Italian delegate to CIAM (Congrès International d'Architecture Moderne), a powerful collective that represented a who's who of European modernists, including Le Corbusier, Karl Moser, Josef Frank, Pierre Chareau, Gerrit Rietveld, and Mart Stam.

Yet just a few years later, Rava broke from Gruppo 7 and began promoting architecture with a stronger regional flavor—buildings that reinterpreted the local vernacular rather than soulless ▷



Hotel at the Excavations

at Leptis Magna, Libya designed by Rava with

APPRAISAL

ivory games tab and chairs, 1948

> -Lacquered walnut

> > wingback

chair, 1947.



#### APPR A ISA L

machines for living. By 1931, he'd decided that architects like Mies van der Rohe and Le Corbusier were "absolute abolishers of individualism" and implored Italian designers to embrace a Mediterranean spirit uniquely their own.

This change of heart grew out of Rava's travels and building activities in Italy's colonies in northern Africa, where his father was a prominent official with Benito Mussolini's Fascist government. "Rava argued that Arab architecture in Libya was Roman in its influence, and Latin in its dealing with the Mediterranean environment," says Brian L. McLaren, chair of the University of



#### WHERE TO FIND IT

Rava's furniture was produced in limited numbers and is difficult to find, yet it typically fetches lower prices than pieces by Carlo Mollino and Gio Ponti. Phillips set the Rava auction record in 2012 with a console that sold for more than \$36,000.

- · Brian Kish, New York, briankish.com
- Fred Silberman Antiques, New York, fredsilbermanantiques.com
- Lewis Trimble, Kilmarnock, Virginia, lewistrimble.com
- Nicholas Kilner, New York, nicholaskilner.com
- · Phillips, phillips.com



FROM TOP: Upholstered beech banquette, 1940s; a pair of consoles of stained wood, marble, and brass, designed for a hotel in Palermo, c. 1950; a Milan exhibition of Rava's furniture, paired with an 18th-century Neapolitan majolica bust, 1948; Furniture by Rava, published in 1950; a walnut-and-crystal entry table, for the office of a Milan silversmith, 1945-46.

Washington's architecture department, who has written extensively about Rava. Those statements meshed with the nationalist spirit of the times, but also served as the basis for a new take on modernism.

Rava's connections helped him secure commissions to apply his ideas, including the Hotel at the Excavations of Leptis Magna in Libya, completed in 1931. He designed it in partnership with architect Sebastiano Larco as a whitewashed, modernist version of the crisp rectangular forms of North African courtyard houses. In the years that followed, he embraced more decorative flourishes and luxurious materials in a boldly eclectic range of interiors for private homes, from opulent apartments in Milan and Rome with swagged draperies, crystal chandeliers, and upholstery finished with fringe, to a clean-lined, nautically inspired villa in Portofino with rope balusters.

Ultimately, the politics of the day turned against Rava. With the beginning of World War II, he was scrutinized by government officials because of his family's Jewish roots, even though his father had converted to Catholicism. At the war's end, he faced scrutiny for precisely the opposite reason: his family's connections to



the Fascists. Rava destroyed most of his archives to eliminate documents that might be used against him and retreated from practicing architecture.

But he was far from finished. In the late 1940s, he produced some of his most remarkable furniture as one-off pieces for interior-design commissions. One '40s banquette has traditional tapered and reeded legs paired with a shapely upholstered backrest. Wingback chairs and a matching sofa from 1947 have broad scoop-shaped walnut arms and skeletal stretchers in ivory-colored lacquer. "There's a Baroque surrealism to these pieces," says Nicholas Kilner, a New York dealer who recently sold the latter suite of furniture. "You can see the beginnings of that wonderful style made famous by Carlo Mollino, and Ico and Luisa Parisi-the curves and forms that are now emblematic of Italian design."

Rava, who died in 1986, spent his entire career trying to avoid being pegged to any one style, says Brian Kish, a New York dealer in 20th-century Italian design. "He comes out of Rationalism and moves toward a historical position, but he's trying to resolve something between the classic and avant-garde," says Kish, who once sold a Rava console to the actor Steve Martin. "What he was really striving for was autonomy."







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#### A FRESH TWIST

Babka is having a moment. The classic sweet bread is winning new fans even as it goes beyond tradition with unexpected savory fillings. By DANIEL BOULUD

Grandmother knows best. Babka—a rich, lightly sweetened bread—borrows its name from baba, a colloquial term used in Eastern European countries to mean "old woman." Babka's provenance has been traced to Russia, Poland, Ukraine, even Italy, and it is associated with both Christian holidays and Jewish traditions. At Épicerie Boulud, my New York City café, we serve a variety of French Viennoiserie, or sweet breads—such as the buttery Breton kouign-amann and the round, flaky pithivier—that belong to the same family as babka. No matter what its origins, though, babka is

a delicious treat that is currently undergoing a renaissance.

Sweet babka is typically layered with chocolate and seasoned with cinnamon and other spices. But babka dough is simple to prepare and incredibly versatile, and it's just as easy to substitute savory flavorings. The two recipes here start with the same ingredients and the same techniques, which include dividing the dough into four portions, spreading them with fillings, and twisting them into braids. The first is my take on the chocolate version. The second is a savory babka with olive tapenade and

PHOTOGRAPHY BY KATRÍN BJÖRK / STYLED BY CATHERINE LEE DAVIS





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sun-dried tomato paste—but feel free to swap in other tangy spreads, as well as meats and cheeses.

Babka is the perfect bread for weekend entertaining: Make the dough on Friday, bake it on Saturday, and serve it on Sunday. The sweet recipe can be eaten for breakfast, like pain au chocolat. You can also make superb French toast with itjust soak slices in a mixture of eggs, milk, sugar, and vanilla, and heat them in a buttered sauté pan. The savory preparation makes an ideal addition to a light mezzestyle lunch: It's wonderful spread with roasted eggplant, hummus, or ricotta cheese, or topped with prosciutto or cold cuts. Babka travels well and can serve as a hostess gift or a snack to bring to the office and share with your colleagues. With its ornately twisted top, the bread makes what the French call l'effet boeufa big impression. No one will guess that assembling it was a piece of cake.

#### **SWEET OR SAVORY BABKA**

Makes about 15 servings

#### For the dough

31/2 cups all-purpose flour

1/4 oz. active dry yeast (1 package)

1/4 cup sugar

2 eggs

1 cup milk

- 2 tsp. salt
- 10 T butter, cut into small pieces, at room temperature

In the bowl of an electric mixer fitted with a dough hook, combine the flour, yeast, sugar, eggs, milk, and salt and mix on the lowest speed for 6 minutes, or until the dough is elastic and smooth. Continue mixing while adding the butter 1 T at a time, until it is completely incorporated. The dough should be moist and sticky. Transfer to a bowl, cover, set in a warm place, and let rise for 2 hours. Punch down the dough and form into two balls. Wrap them separately in plastic wrap and refrigerate until ready to use.

#### For the sweet babka

- 8 T melted butter, warm
- Tsugar
- 1/4 cup unsweetened cocoa powder
- 6 oz. semisweet chocolate, finely chopped
- 1/2 tsp. ground cinnamon
- 1/2 tsp. ground cardamom
- 3 eggyolks
- 2 balls dough (see above)

Grease and flour a 13" x 4" loaf pan or a 9" round cake pan. Combine everything but the egg yolks and dough in a large bowl and stir until smooth. If the chocolate does not melt, gently warm the mixture on the stove top. In a small bowl, whisk the egg yolks with 1 T water and set aside. Divide the dough into four portions and roll each into a 14" x 10" rectangle, trimming the edges. Using three-quarters of

the egg wash, brush the surface of each rectangle. Spread one-quarter of the chocolate filling on each and, starting with the long edge, roll tightly into 14" ropes.

Place two of the ropes side by side and twist them into a braid. Trim the ends and place in the loaf pan, or form a ring if using the round cake pan. Cut the remaining ropes lengthwise down the center. Twist the resulting four strands into two braids. Place them side by side on top of the dough in the pan. Let rise in a warm place for 1 to  $1\frac{1}{2}$  hours.

Preheat the oven to 350°F. Bake the babka for 35 to 40 minutes. Brush the top with the remaining egg wash and let cool in the pan before slicing.

#### For the savory babka

- 2 balls dough (see above)
- 1/3 cup black-olive tapenade, excess oil drained
- ¹/₃ cup sun-dried tomato paste
- 2 sprigs thyme, leaves only, finely chopped
- 1 tsp. salt
- 1 egg yolk
- 1/4 cup grated Parmesan

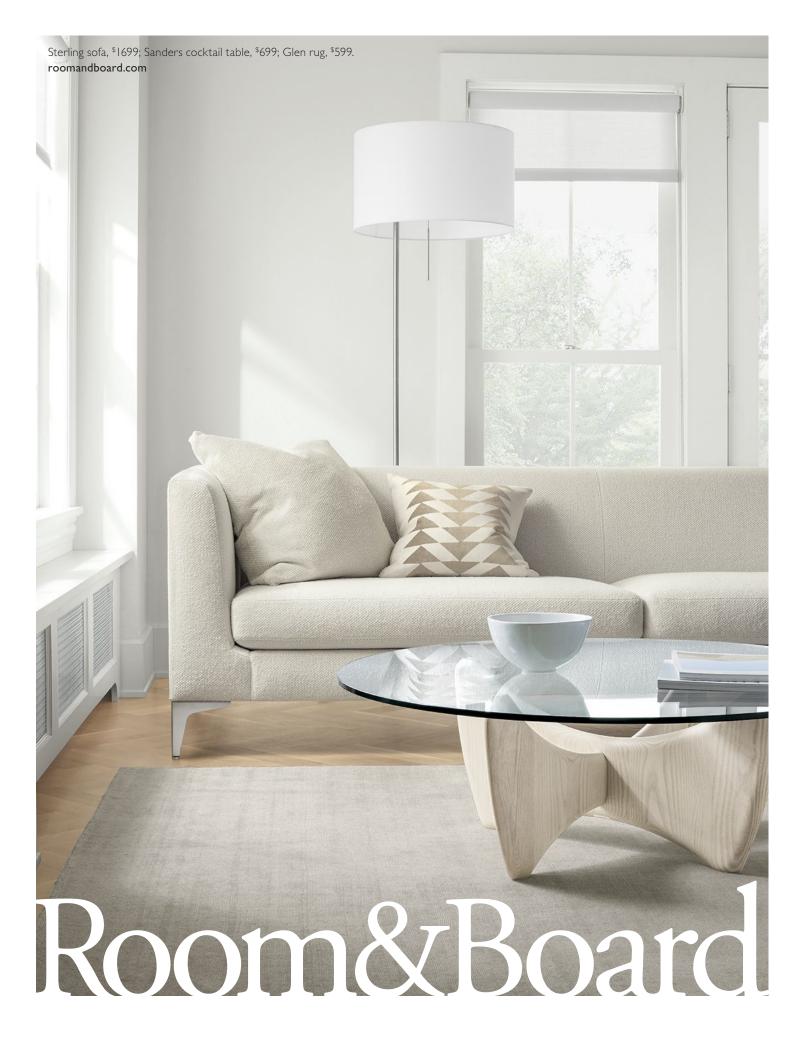
Prepare dough as with sweet babka, above, but spread two of the rectangles with tapenade and two with tomato paste; sprinkle each with thyme, salt, and three-quarters of the Parmesan (reserving the rest for the top). Bake for 35 to 40 minutes. Whisk egg yolk with 1 T water, and brush top of babka. Immediately sprinkle with Parmesan. Let cool in the pan before slicing.



#### WHAT TO DRINK

"With sweet babka, I like coffee from La Colombe," says Raj Vaidya, head sommelier at Daniel restaurant. "Its Monaco blend [\$13 for 12 oz.] is a mix of South American and African beans that has a distinctive chocolate note, along with a touch of allspice. This medium-dark roast should balance the sweetness of the cake." For savory babka, Vaidya chooses a fruity and earthy Bandol, such as Château Pradeaux's 2011 Bandol. (A half bottle, which is plenty for pairing with a babka, costs \$23.) "A rich and complex wine with herbs in the nose and an olive-like taste on the palate, it's the perfect complement," he says.













CROSSING THE THRESHOLD of Manolo March's new apartment in the heart of Madrid feels like being whisked off on an express European Grand Tour. Stepping in from the stately stair hall with its elegant cage elevator, visitors are greeted with an explosion of saturated colors and sumptuous fabrics, as well as a stellar mix of art from ancient Egypt to the present day. A sculpture by Brancusi rests casually on a table while paintings by Lorenzo Tiepolo, Léger, and Russian Constructivists share the walls with 17th-century English enameled glass and a paper collage by contemporary artist Angela Glajcar.

March's self-assured and deft aesthetic juxtapositions come naturally: He is a scion of one of Spain's most prominent banking families, a clan that has collected art privately for generations and displayed it publicly through family foundations and museums. He trained his eye growing up in homes (read: palaces) that were drop-dead gorgeous and studied art history at New York University. After college, he imported antiques and furniture to the U.S. and later worked at Sotheby's in London.

But until now, he had always sought the counsel of interior designers when decorating his homes. His new apartment, in a wonderfully majestic 1880s edifice adjacent to the Westin Palace hotel on the edge of Madrid's Barrio de Las Letras (the city's "literary" quarter, named for past residents like Cervantes and Lope de Vega), was the first project on which he flew solo—and sometimes directly into the headwinds of the conventional wisdom proffered by his designer friends. "One of them hinted repeatedly that I oughtn't mix blue and green in the

same room," he recalls, gesturing at his intensely blue-and-green entry. "But I figured, why not? All these tones and textures look beautiful together."

Indeed they do, especially when punctuated by 18th-century Spanish gilded chairs upholstered in a shimmering lipstick red. There's a low-slung sofa draped with heavily fringed cut velvet and flanked by a pair of sexy 1930s Italian spiral torchères that came from a hotel near Lake Como.

March says such abundance and ebullience suit his mood after a decade living in a modern and crisply lacquered all-white apartment just a mile north—but somehow worlds away—in Madrid's tony Salamanca neighborhood (ELLE DECOR, November 2014). "I was looking for a change, in everything from ceiling height to street life," he says, noting that the Prado, Plaza Mayor, and Retiro Park are all just steps away from his new home.

When he was first thinking about a move, a friend called with a tip about a prime 5,000-square-foot apartment with 13-foot ceilings being vacated by longtime tenants. "I already knew the building well, as its owners are family friends, and I practically grew up playing in its garden," March says.

The idea was to create an apartment as fabulous as the neighborhood. He set out to make it his own, knocking down walls to create a magnificent salon, raising doorways to emphasize that glorious height, updating the electrical system, and adding a sleek new marble fireplace. Realizing that the dining room doesn't get much natural daylight, March says he felt "completely free to focus on making it a magical space at night." He









covered the walls in a claret parchment that gives them a bit of shine and added a mirror-clad fireplace surround and a gleaming Italian brass sideboard to further reflect the candlelight.

After the chromatic austerity of the last apartment, March wanted his new home to feel more *arropado* (Spanish for "dressed"); the entry and living and dining rooms are clearly wearing the most layers. Old-master paintings, Art Deco Murano lamps, Fabergé bibelots, a small but intensely colored Lucio Fontana canvas, several video art installations, and a potpourri of found objects all somehow seem to belong together.

With so many treasures on display, it's no surprise that March—known as a consummate host—frequently opens his home to friends and fellow collectors. The ample bar makes entertaining easy, though it features nearly as many artworks as glassware or bottles. And the long hallway that divides the public and private realms of virtually every grand old Spanish apartment doubles here as a butler's pantry, with cabinets displaying March's collections of china, silver, and crystal. Of course, not every visitor to the apartment will be lucky enough to sit down to one of his festive dinners, but the visual feast of its sumptuous interiors is served to all who enter.

RIGHT: The master bedroom's custom bed is upholstered in Dedar velvet, and the bench, from March's childhood home, and leather armchair, made for his father's library, are both by Maison Jansen; the Louis XVI mirror is a family heirloom, and the carpet is by Gaston by Daniela. ABOVE: The antique desk is by Marc du Plantier, the chair is by Jacob, the lamp is Italian, and the artwork is by Eduardo Santos. For details, see Resources.







## Clean Sweep

Artist Rachel Lee Hovnanian teams with designer Piet Boon to craft a contemporary take on grandeur within her family's historic Greenwich Village townhouse. The result: an unexpected yet serene sanctuary

 $TEXT\ by\ KATHLEEN\ HACKETT\cdot PHOTOGRAPHY\ by\ DOUGLAS\ FRIEDMAN$   $PRODUCED\ by\ CYNTHIA\ FRANK$ 

Rachel Lee and Ara Hovnanian's meticulously renovated townhouse in Manhattan's West Village looks effortless, but the magic did not happen overnight. When the couple set out to transform the building, embracing and restoring the heritage of the landmarked Italianate gem while creating an exquisitely spare and strikingly pale interior, they had no idea the transformation would end up taking three full years.

Granted, the couple—who have been married for three decades and have two children—had been down this road before. But the biggest apartment overhaul they had previously undertaken lasted a mere four months.

It wasn't that they needed a project to occupy their time. Indeed, both have their hands full with their careers: As president and CEO of Hovnanian Enterprises, Ara runs one of the largest home builders in the nation, while his wife works out of a light-filled studio in Manhattan's Chelsea neighborhood, making the sculptures and installations that have earned her an international following. When they first saw this townhouse, the family was living in a perfectly handsome brownstone elsewhere in the Village. "The house was great, but it had been designed by someone else, which never felt right to us," says Rachel.

They found themselves drawn just a few blocks west to an 1860s brick rowhouse loaded with the kind of rare architectural details that seldom survive changes in ownership. "We were smitten with the elaborate rope molding, casings, and over-the-top ceiling medallions," she says.

As dazzled as they were, the couple couldn't help but shift things around a bit. "Ara is very spatially savvy," says Rachel, "and he knew exactly what to do to open up the rooms without compromising the architecture."

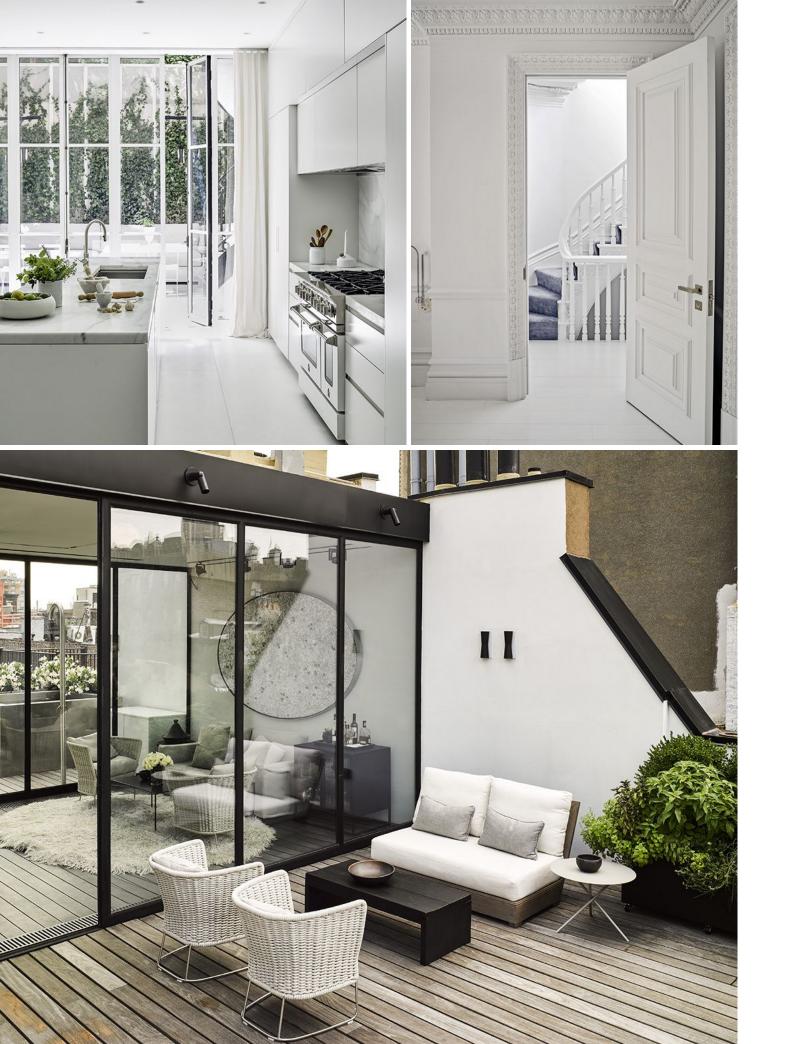
They were also smart enough to enlist the Dutch interior and furniture designer Piet Boon, who is known for his modernist yet playful aesthetic. Boon helped to remodel the townhouse into a home that feels intimate enough for family life yet sufficiently grand for entertaining in style. "Rachel and Ara really wanted to play with contrasts, which turned out to be great fun," Boon says. "We managed to do that through the furniture selection, bespoke millwork, color scheme, material combinations, and, of course, their beautiful art collection."

To bring additional light into the foyer, Boon enlarged the entry to the living room on the parlor floor. An earlier addition at the back of the garden floor was raised up to the roof, where it is now encased in glass and flanked by outdoor decks, one of which













is equipped with a steel-encased hot tub with a view of the Empire State Building. Spending time outdoors was a priority. "Light is really important to both of us," Rachel notes, "so much so that we installed radiant heaters in the garden so that we could eat outside through the spring and fall."

With Boon's blessing, the couple were heavily involved in achieving their vision. They devoted countless weekends to the search for the perfect materials, fixtures, and furnishings and traveled to Carrara, Italy, to personally select the marbles for the kitchen's counters and master bath's tub.

Their hands-on approach also extended to the design of the interiors. "It was important to me that each room have a place for conversation," Rachel says. She credits the use of painter's tape as the key to getting the layout of each space exactly right. "I had a roll in my bag at all times during the renovation," she says. "Before we put a single piece of furniture in the house, we taped

off the exact dimensions of chairs, sofas, and tables. We even laid out the shape of fixed pieces, like the tub, toilet, and vanity, and walked around them to be sure the size and scale worked."

The end result is harmonious and serene. Stress seems to magically evaporate once one passes through the front door. "When you step off the streets of New York and into the house," Boon observes, "there is a dramatic shift in energy."

Rachel points to the rooftop as a perfect execution of that idea. Whether relaxing under the stars in the hot tub or hosting friends in the glassed-in patio, she is surrounded by, but not in thrall to, the buzz of the city. It is a deceptively difficult mood to achieve, but this, after all, is an artist whose practice includes the meditative act of stringing hundreds of narcissus petals into blooms and fastening them to outsize canvases. "The roof is where our home's positive energy begins," she says, "and it flows throughout this remarkable jewel of a house."



### ROUGH & READY

With the help of designer Stephan Jones, San Francisco art dealer Francis Mill turns a former warehouse space into an apartment that is both raw and refined—a surprisingly suitable backdrop for his varied collections

 $TEXT \ by \ SADIE \ STEIN \cdot PHOTOGRAPHY \ by \ WILLIAM \ ABRANOWICZ \\ PRODUCED \ by \ ROBERT \ RUFINO$ 



"I will say, Francis is not my typical client," says Stephan Jones, the decorator behind art dealer Francis Mill's new loft in San Francisco. The pair met 15 years ago, when Jones was looking for midcentury Bay Area Figurative Movement artworks for a project. That just happens to be a specialty of Mill's, a partner in the Hackett/Mill gallery, which recently moved to the same block as the San Francisco Museum of Modern Art. The two men instantly realized they were kindred spirits (both were trained as visual artists—Mill also has a degree in architecture) and became friends.

So when Mill bought a space in the South of Market neighborhood, a former warehouse district that has evolved into an enclave of loft conversions and tech start-ups, Jones was his natural choice for collaborator. "Francis is so creative in his own right," the decorator says. "He is very much a thinker, a collage artist, a creator."

The 1,200-square-foot space is located in a former pharmaceuticals warehouse built in 1937. Mill loved the 11-foot ceilings and raw wooden doorframes. But the previous tenants had left behind anonymous fittings and a conventional floor plan. Mill and Jones set out to embrace the space's idiosyncrasies while creating an environment that was stylish, flexible, and functional—one that would serve as both living space and artist's studio.

What had been a series of rooms is now a sequence of uninterrupted vistas, often punctuated dramatically by sculptures and demarcated by curtains. Features like the original Y-shaped concrete columns were beautiful but needed to be artfully incorporated. Because his client is prone to 1 A.M. rearrangements of art and furniture, Jones designed many of the elements in the









loft to be modular and flexible. For balance, he created "anchor zones"—groupings of stationary furniture—such as a living room niche outfitted with a minimalist wooden banquette and daybed. Pieces are low to the floor to keep sight lines clear. A pivoting blackened-steel door serves as both a focal point and a space divider. A built-in steel bookcase holds staggered wooden boxes that have been painted black—an homage to sculptor Louise Nevelson.

The former owners had tried to polish the loft's pitted concrete walls; Mill and Jones chiseled them further to give them back their industrial, dynamite-blasted texture. "I wanted a more soulful space," explains Mill. He and Jones both know that you can't design a space around everchanging artworks: The trick is to provide a versatile setting. This dynamism is not just crucial to Mill's aesthetic, but also to his philosophy of living with art. Too often, he says, "We design our space and don't *look* at it anymore. I never want to stop looking."

The large, open kitchen became a discreet galley. When Mill initially balked at the idea of adding a dropped ceiling, he and Jones reached a compromise: a partial ceiling that gives way to reveal a structural pillar and plenty of concrete. The solution emphasizes the beauty of the building's original texture while helping to delineate the space within the loft's more or less open plan. The kitchen's lack of natural light became an asset: Not only can Mill display delicate works on paper, he can also lower a projection screen.

In the master bedroom, he was disappointed by the "regular, boring sliding-door closet." To energize the space, he came up with an unusual art-inspired concept for storing his colorful wardrobe. "It's like a Donald Judd-style plywood box came crashing into the bedroom," he says. "I usually keep it open." The cube is fitted with steel shelving to hold his shoes.

Although art takes pride of place, Mill also delights in unexpected details. Open the flat files in the art studio's cabinets, and rather than pencils and erasers you will find a set of white Legos, a feather collection, and a drawer filled with sand (he calls it his "urban sandbox").

Thanks to the human-sized proportions of the space, even massive works like a floor-to-ceiling black steel sculpture by the English Minimalist Brian Wall offer up small charms. "You have a whole new intimacy with it," Mill says. "You see the weld marks, it's at eye level, it's constantly in motion. That's very exciting to me. When people ask me if I am done with the renovation, I cringe. I never see it as finished. I treat this space as a big work in progress. It's what I live and breathe."





A neglected house in a neighborhood with a star-studded past gives a longtime fan of Palm Springs the chance to turn his dream of the ultimate desert getaway into sexy, swanky reality

TEXT by INGRID ABRAMOVITCH
PHOTOGRAPHY by TREVOR TONDRO
PRODUCED by ROBERT RUFINO







LONG BEFORE Southern California's Coachella Valley became a wintertime magnet for suntanned retirees (and more recently, the home of its eponymous neo-bohemian music festival), the desert getaway was a swanky destination for Hollywood's elite. In the 1950s, stars like Frank Sinatra and Marilyn Monroe flocked to the area's glamour capital, Palm Springs, as well as nearby communities like Palm Desert and Rancho Mirage, where the San Jacinto Mountains form a stunning backdrop.

For Paul Boschetto, a San Francisco business executive who started going there in the '70s, the area's midcentury mystique is exemplified by the Thunderbird Country Club in Rancho Mirage. "It has a star-studded past," he says. "Everyone from Bing Crosby to Lucille Ball and Desi Arnaz used to come here, along with all these executives from Detroit; that's how they got the name for the Ford Thunderbird."

Founded in 1951, the club famously hosted the valley's first 18-hole golf course. Bob Hope liked the club so much that he built himself a hillside house overlooking the links. Soon, Lucy and Desi, Sinatra, and Hoagy Carmichael joined him, commissioning weekend homes here in the modernist style that was all the rage. The luxurious gated enclave was given an official name: Thunderbird Heights. The decades that followed were not always kind to the homes; some were overly renovated, others cried out for repairs. But for Boschetto, the allure never faded. "I love history," Boschetto says, "and this is such a storied place."









In 2009, he decided the time was right to buy a house as a winter base for himself and his longtime girlfriend, Courtney Rudnick. They looked at a mid-mod classic with a brown exterior, front lawn, and an interior that was "very period and a little kitschy," he says. "It was warm and well done, but not crisp and clean enough for me. I couldn't pull the trigger."

Yet Boschetto could see the potential. The 4,900-square-foot main house, built in 1957 and stretching across a single level, had terrazzo floors and plate-glass windows with spectacular views of the surrounding desert landscape. The 25,000-square-foot property also came with a pair of guest rooms (reachable via the patio), a separate guest cottage, and a pool. Best of all was the location, which is tony enough that designer Michael S. Smith maintains a home here, where he has hosted President Obama on more than one occasion. "The house kept haunting me," Boschetto says. "Architecturally, I could envision what it could be." At last he went for it, purchasing the home and all of its contents—furniture, art, even dishes and silverware—as is the custom in the Palm Springs environs. "It's why we have so many consignment shops," he jokes.

The businessman quickly assembled his dream team—Laguna Beach, California-based decorator Sheldon Harte, who had previously helped him with his homes in Newport Beach and Sonoma, and landscape designer Marcello Villano, known for his naturalistic approach. For Harte, the design mandate was





clear. "Paul is a minimalist," he says. "The house had been futzed up, and he wanted to take it back to what it was originally."

Villano transformed the exterior with a new zero-edge pool, a pavilion that provides much-needed shade, and a desert-friendly scheme of cacti, native plants, and gravel. Harte preserved the home's vintage features, including the stone wall around the fireplace, but almost everything else inside was replaced. To create more openness, a wall was removed between the kitchen and living area. Carpeting was ripped out and replaced with terrazzo to match the original. "The whole house is terrazzo now," Boschetto notes, "which gives a sense of continuity and feels cooling."

Once everything was pared down, Harte began to judiciously embellish the interiors. The living room's zebra rug was banished, making way for a cream-colored scheme of Barcelona chairs and back-to-back sofas by William Haines, who designed the interiors at nearby Sunnylands, the Annenberg estate. Meanwhile, the master bedroom suite features a bath fitted with a stainless steel soaking tub, and a cork-lined dressing room where Boschetto stores his baseball caps and array of pastel-hued Trina Turk blazers.

Boschetto says the house turned out exactly as he'd imagined it. "I'm at my happiest when I spend time here," he says. "My friends ask, 'Why live in the desert?' But to me, it's a magical place. If Frank Sinatra chose to live here, I guess I can, too."









# VILLAGE VANGUARD

When a fashion executive finds the ultimate Greenwich Village artist's duplex apartment, he honors the building's bohemian past even as he adds his own distinctive flair

TEXT by PETER  $TERZIAN \cdot PHOTOGRAPHY$  by STEPHEN KENT JOHNSON PRODUCED by ROBERT RUFINO

It's an age-old story: An ambitious young man, eager to enter the romantic world of fashion, moves to New York City and finds success. For Calhoun Sumrall, the path to an executive position in the womenswear division of Ralph Lauren began more than three decades ago, when he left Baton Rouge, Louisiana, to study at Manhattan's Fashion Institute of Technology. New York was still a little rough around the edges, but exciting and affordable. "I lived on five dollars a day and ate yogurt for every meal," Sumrall recalls. "You do what you have to do."

A few years later, he relocated from a share uptown to what he describes as a "shoe box–like studio" in a four-story walk-up in Greenwich Village. In the early 1990s, the neighborhood was a far cry from the fashionable enclave it is today. "I wasn't sure

this street was safe," he says. The building's owner—a former psychiatrist named Henriette Stoner, then in her 90s—lived in a duplex penthouse on the top floor. When she died, Sumrall migrated to the larger space. "Over a weekend, I moved upstairs with some shopping bags," he says.

Today the apartment reflects a quarter-century of careful collecting. Sumrall's job frequently takes him around the globe, and he has brought back furnishings from New Orleans antiques shops, Paris flea markets, and Istanbul's Grand Bazaar. But he has left the essential structure untouched, from the great bank of windows that floods the living room with light to the wroughtiron stair railings and the door handles ("a little jiggly, but all original"). High above the tree-lined street—noisy on weekdays









LEFT: The living room's 19th-century English faux-bamboo chairs and antique French stool are covered in Robert Kime linens, an antique French iron garden-table base is topped with antique marble, and a sculptor's stand holds a 19th-century Italian terra-cotta urn. FROM TOP: The wrought-iron chandelier is original to the apartment. The kitchen's farmhouse sink, skirted in a Ralph Lauren Home linen, is original, the antique chest, found at a Paris flea market, and the sconce are both French. For details, see Resources.



with the sounds of neighboring townhouses undergoing renovations, busy on weekends with tourists on their way to and from the nearby Whitney Museum and High Line—the penthouse evokes the bohemian heyday of Greenwich Village.

Henriette Stoner and her husband, Elmer, were a mixed-race couple who bought and renovated the 19th-century building in the 1940s, converting the lower floors to efficiency apartments for GIs returning from the war and adding a penthouse to use as their own residence.

Elmer, a fine artist who made a living contributing to pulp magazines and comic books, had been active in Harlem Renaissance circles. The couple posed in their apartment, its walls adorned with his paintings, for an ad for Gordon's Gin that ran in *Jet* and *Ebony* magazines. The Stoners designed the place in Mission Revival style, which had been popular in California earlier in the century. They installed an immense black wrought-iron chandelier, which still hangs above the doubleheight living room, and embellished the walls and fireplace surround with tiles in fanciful patterns.

But when it came to furnishing the space, Sumrall returned to "the original Mediterranean inspiration for Mission style," he says. Echoes of the traditional Grand Tour abound, such as a plaster relief of a Byzantine lion, a 19th-century Italian terracotta urn, Persian rugs, and a Portuguese ball-and-claw table that once belonged to legendary decorator Angelo Donghia.



# "I THINK TODAY'S TASTE IS A MIX OF ALL ERAS," SAYS SUMRALL. "YOU CAN WEAR SNEAKERS WITH A SUIT. WHY NOT MIX SOMETHING CONTEMPORARY WITH SOMETHING 300 YEARS OLD?"



Sumrall's decorative-arts education has been guided by a few cherished mentors. During his early years in New York, he befriended the late fashion designer and fellow Louisiana native Geoffrey Beene. "Every Halloween, Geoffrey and I would throw a gumbo party," he says. Beene introduced Sumrall to such French designers as Jacques Adnet and Jean Prouvé, whose furnishings formed an earlier iteration of the apartment; a Jean Cocteau drawing, a gift from Beene, is displayed above the sofa.

Some years later, Sumrall met English designer Robert Kime, whose regal clients include Prince Charles. Inspired by Kime's globe-trotting eclecticism, Sumrall "got rid of everything and started over." Water-buffalo horns, an antique Tibetan monk's shirt mounted on canvas, and vintage landscape paintings now harmonize with Kime's fabrics, which appear as upholstery, bedding, and lampshades. "I think today's taste is a mix of all eras," says Sumrall. "You can wear sneakers with a suit. Why not mix something contemporary with something 300 years old?"

From a bathroom Venetian-plastered the same color as Diana Vreeland's Chinese red-lacquered living room to the original kitchen, with its classic English farmhouse sink, each room adds to the busy, beguiling whole. But is it done? "I feel as though I just finished, and I like the serenity of not having to think about it," says Sumrall. "But there's always some chair or new fabric that you're drawn to. You have to be careful—bring it into a room, and you can start the whole thing spinning again."









A DECADE AGO, when a hard-charging couple from Manhattan bought a grand weekend house on eight acres in the Westchester suburb of Katonah, New York, they hired a local decorator to make the place functional for their whirlwind lifestyle. Busy beyond measure—he runs a large financial-services operation, and she is a serial entrepreneur—they then had three young children and little time to see to the details.

They knew they leaned toward a contemporary aesthetic, but in the end, their home wound up barely furnished. For years, some of the large rooms held only a single sofa and a chair. The couple owned some significant artworks, yet even those seemed hastily hung, shorn of context. "At the time, we were too busy to be concerned," says the wife. "And it was fine to have all that space when you have little kids."

But children grow up, of course, and so do their parents. A couple of years ago, after they hired the Paris-born decorator Delphine Krakoff to decorate their Manhattan townhouse, they asked her to reenvision their upstate retreat. "Our priorities had changed," says the wife. "Our kids were becoming teenagers, and we wanted a house where they would want to spend time and bring their friends. We like to entertain. It needed to be a place that felt like pure fun and pleasure."

Krakoff is known for her unerring taste. Her husband, Reed, is a fashion designer and former creative director of Coach who now oversees Tiffany & Co.'s gifts and accessories. Together, they have amassed a world-class collection of 20th-century furniture and objects. But the designer's greatest asset may be

her unpretentious congeniality. "Delphine understands how we want to live," says the wife. "Most of all, she knows how to satiate a family's desire to come together."

While Krakoff did not make major changes to the architecture, her small tweaks have impact. She repositioned doorways to line up so that the sun cuts a swath through the house. She listened intently to how the couple wanted to use the space, then employed her own avant-garde taste to make that functionality fun. One important change was to repurpose a rarely used den near the entrance into a second dining roomcum-library. It is lacquered pale gray and furnished with bookshelves, a marble-topped table, Jean Royère chairs, and a Joris Laarman pendant light. The couple had seen a similar room



when visiting Krakoff at her townhouse and loved the concept. "It's just wonderful to have a more casual, book-lined space, perhaps to repair to for dessert or a light meal," says the designer. "After all, a formal dining room works well for 10 or 16 people, but what if you have six?" Now the children convene there for tea on the weekends, flipping through newspapers and art history books. The room has also hosted many a "spit" tournament, with parents and kids alike falling over with laughter at the casual card game.

The dining room, with its gleaming lacquered ceiling, has been transformed by the use of bold colors that reflect this dynamic family's exuberance. Around the dining table is a set of chairs the Krakoffs designed a few years ago for an exhibition. Covered in felt, both gray and brights, they render the formal space more playful; on the wall is a multicolored 1982 sculpture by Allan McCollum. "Ours is the kind of house where you keep your shoes on and wear jeans to dinner," says the wife.

Upstairs, the couple no longer needed vast untrammeled spaces for toddlers to gambol. Instead, they wanted a series of

teen-friendly rooms. To that end, there is a pool table on a landing, a huge den with a massive sectional, and a room filled with such arcade games as pinball and Pac-Man. For the parents, there is a master bath furnished with a luxurious Ligne Roset sofa, the perfect place to allow the pressure of the workweek to recede. "I think every bathroom needs a very comfortable sofa," says Krakoff. "It can be an intimate space to relax or a place for a couple to have a little alone time."

A mere five months after she began, Krakoff treated the couple to the big reveal. Thanks to her, the rooms are now bright and surprising, shot through with nuance and fine pieces, but also touched by whimsy. Even the contrast between the traditional exterior and the ultramodern interior has been strengthened. "It became a different house," says the wife. "It is now a place that makes sense. When we finally came up and Delphine showed us everything, we were deliriously happy. There were just so many wonderful details, and it all spoke to who we are. Isn't that everyone's dream—to escape to a place that really expresses them?"





# RESOURCES

Items pictured but not listed are from private collections.

### **MASTHEADS**

PAGE 34: Vico chrome lamp, in Black, #L502TNU, \$1,150, by Victor Vasilev for Natuzzi Italia (natuzzi.us). Verra glass-and-nickel bar cart, in Aqua, #5640, \$1,499, by Louis A. Lara for BDI (bdiusa.com). Aluminum-and-oak table, \$999, by Ross Cassidy for CB2 (cb2.com).

#### TREND ALERT

PAGE 60: Vertical Halo steel-and-acrylic chandelier, in Brushed Brass, \$19,000, by Paul Loebach for Roll & Hill from The Future Perfect (thefutureperfect.com). Constellation matches, \$5, from Jayson Home (jaysonhome.com), Dress and jacket, from fall/ winter 2016, by Valentino (valentino.com). Taylor eggshell lacquer table by John Lyle, to the trade from John Rosselli & Associates (johnrosselli.com). Lunar Eclipse fabric, in Golden Coins, #2393-03, to the trade from Pollack (pollackassociates.com). Sunbeam wallcovering, #4-4080-091, to the trade from JAB Anstoetz (jab.de). Moon Dreams powder compact, #0400091092605, \$150, by Monica Rich Kosann for Estée Lauder from Saks Fifth Avenue (saks.com). Lampada 061 metal-and-fiberglass light fixture, in Vertical, \$15,750, by DimoreStudio from The Future Perfect. China Lack wallcovering, #WPT-811587, to the trade from Stark (starkcarpet.com). Heritage Series Celestograf gold-plated watch, #3650010, \$695, by Moyado (moyado.com), Nebulous mirror, in Blue, \$35,640, by Hervé Van der Straeten for Ralph Pucci (ralphpucci.net). Moon Phase rose gold-and-diamond earrings, \$5,600, by Pamela Love Fine Jewelry from Barneys (barneys.com). Space leather-and-brass minaudière, in Gunmetal/ Multi, \$1,695, by Lee Savage, from Barneys. Golden Sunburst silk jacquard, in Starlight Blue, #3337-03, by Tony Duquette, to the trade from Jim Thompson (jimthompsonfabrics.com). Gravitanita suede pump, in Encre, from spring/summer 2017, \$1,095, by Christian Louboutin (christianlouboutin.com). Celestial rug, \$4,750, by Edward van Vliet for Moooi Carpets (moooicarpets.com).

## SHORTLIST

PAGE 62: Lindsey Adelman of Lindsey Adelman Studio (lindseyadelman.com). Wire sculpture by Ruth Asawa (ruthasawa.com). Catch Box sconce by Lindsey Adelman. Aurora wallpaper by Calico (calicowallpaper.com). Rockhouse Hotel, Jamaica (rockhouse.com). Ski boots by Lange (lange-boots.com). Boot liners by Surefoot (surefoot.com). Broom by Carlisle (carlislefsp.com). Flowerboy Project (flowerboyproject.com). MASS MoCA (massmoca.org). Defender by Land Rover (landrover.com). Shearling jacket by Rick Owens (rickowens.eu).

# UNCONVENTIONAL WISDOM

PAGES 80-82: Milton Glaser (miltonglaser.com).

# **DESIGN SOLUTIONS**

**PAGES 89–94:** Interior design by *Steven Johanknecht* of *Commune* (communedesign.com).

PAGE 89: In living area, Claro walnut-and-brass cocktail table by Alma Allen (cargocollective.com /almaallen). Two Lines rug by Andrée Putman for Christopher Farr (christopherfarr.com). Omnia 2402 sofa by Antonio Citterio for Maxalto (bebitalia.com). Artwork by Bernard Frize, from Galerie Perrotin (perrotin.com). Agnes chandelier by Lindsey Adelman (lindseyadelman.com).

PAGE 90: In living area, painting by Peter Zimmermann, from Galerie Perrotin. Sculpture by Jean-Michel Othoniel, from Galerie Perrotin. Kilim pillow by Commune. In guest room, Indian bedcover from Pat McGann Gallery (patmcganngallery.com). Fez tiles, in Lime, by Exquisite Surfaces (xsurfaces.com). Shower fittings by Volevatch (www.volevatch.com).

PAGE 92: In kitchen, Flemish Grey Oak flooring by Exquisite Surfaces. Tractor stools by BassamFellows (bassamfellows.com).

PAGE 94: In master bath, Fez tiles, in Marine, by

Exquisite Surfaces. Undermount tub by Duravit (duravit.us). Shower fittings by Volevatch. In master bedroom, Indian bedcover from Pat McGann Gallery. Walls painted in Charleston Gray by Farrow & Ball (farrow-ball.com).

#### **DANIEL'S DISH**

**PAGES 102–104:** Daniel Boulud of restaurant Daniel (danielnyc.com).

**PAGE 102:** Burano ceramic mug, #BUR6028, \$43, tray, #BUR233, \$67.50, and dessert plates, #BUR0192, \$45, by *Arte Italica* (arteitalica.com).

**PAGE 104:** Sag Harbor rattan tray, \$698 for a set of two, from *Serena & Lily* (serenaandlily.com).



#### **SPANISH CONQUEST**

PAGES 108–115: Interior design by Manolo March.
PAGES 108–109: In drawing room, artwork by
Pin Morales from Aina Nowack (ainanowack.com).
Sofas from Mandalay (mandalayinteriorismo.com)
upholstered in velvet, in blue, to the trade from
Dedar (dedar.com), and in olive green, to the trade
from Rubelli (rubelli.com). Italian gilded metal
side table from Retiro Mobiliario (retiromobiliario.es).
Rug by William Morris from Rica Basagoiti
(ricabasagoiti.com). Spanish armchairs upholstered
in damask, in red, to the trade from Rubelli. Bronzeand-black lacquer cocktail table by Maison Jansen
from Bakelita (bakelita.com).



PAGE 110: In dining room, table fabric by Tony Duquette, to the trade from Gaston y Daniela (gastonydaniela.com). Walls covered in custom parchment, to the trade from Gaston y Daniela. Vintage lamps from Retiro Mobiliario.

PAGE 111: In kitchen, walls covered in velvet from Gancedo (gancedo.com). Artwork by Alfonso Méndez from Marita Segovia (galeriamaritasegovia.com). Dhurrie rug from Gancedo.

**PAGES 112–113:** In entry, sofa covered in **velvet**, to the trade from *Lewis* & *Wood* (lewisandwood.co.uk).



PAGE 114: In drawing room, artwork by Eduardo Santos through Jason Mowen (011-61-8084-3564). Desk by Marc du Plantier from Tesla Antigüedades (teslaantiguedades.com).

PAGES 114–115: In bedroom, custom bed upholstered in velvet, to the trade from *Dedar*. Velvet curtains to the trade from *Lewis* & *Wood*.



#### **CLEAN SWEEP**

PAGES 116–123: Rachel Lee Hovnanian (rachellee hovnanian.com). Interior design by Studio Piet Boon (pietboon.com). Architecture by William F. O'Neill of O'Neill Architects (914–232–7373). Landscaping by Roger Miller of Roger Miller Gardens (rogermillergardens.com).

PAGES 116–117: In parlor, swivel chairs by B&B Italia (bebitalia.com), upholstered in leather by Gamma (gammar.com). Custom rug by Madeline Weinrib (madelineweinrib.com). Goddard sofa, by Pinch for The Future Perfect (thefutureperfect.com). Walls painted in Cloud White by Benjamin Moore (benjamin moore.com). Hot Kroon chandelier by Studio Piet Boon. Flooring from Walking on Wood (walkingonwood.com). PAGES 118–119: In living room, Feel Good chaises by Flexform (flexform.it). Sam ottoman by Studio Piet Boon. Custom rug by Madeline Weinrib.

PAGES 120-121: In kitchen, range by BlueStar (bluestar cooking.com). Custom doors by Durango Doors (durangodoors.com). Matte white lacquer cabinetry by Minimal USA (minimalusa.com). In stair hall, plaster Victorian door casing by Palladio Mouldings (palladio mouldings.com). Wooden railing painted in Hollandlac Satin in White from Fine Paints of Europe (finepaints ofeurope.com). On rooftop patio, Belvedere sofa by David Sutherland for Restoration Hardware (rh.com) upholstered in fabric, to the trade from Perennials (perennialsfabrics.com). Ami armchair by Paola Lenti (paolalenti.it). In dining room, Tilda chandeliers, #89559, by Arteriors (arteriorshome.com), Kekke dining chairs by Studio Piet Boon. Custom table by Brave Space Design (bravespacedesign.com). Glassos flooring from CCS Stone (ccsstone.com).

PAGES 122–123: In master bathroom, Coco chandelier by Brand van Egmond (brandvanegmond.com). In master bedroom, custom bedding by E. Braun & Co. (ebraunnewyork.com). Coco chandelier by Brand van Egmond. Chair and side table from B&B Italia.



## **ROUGH & READY**

PAGES 124–129: Francis Mill of Hackett/Mill (hackettmill.com). Interior design by Stephan Jones of Stephan Jones Interiors (stephanjones.com).

PAGE 125: Vintage armchair from Gibson Studio (garygibson.com). Vintage travertine pedestal table from Roark (roarkmodern.com). Vintage Italian wing chair from Coup D'Etat (coupdetatsf.com). Custom banquette with pillows in silk, to the trade from Jim Thompson (limthompsonfabrics.com).

PAGE 127: In living room, custom cocktail table by Chris French Metal Inc. (cfrenchmetal.com). Vintage Danish floor lamp from De Angelis (deangelistdc.com). In kitchen, countertop, in Cashmere, #BQ900P, by PentalQuartz (pentalquartz.com). Walnut cabinets from Henrybuilt (henrybuilt.com). Sink fittings from Dornbracht (dornbracht.com). In art studio, countertop by PaperStone (paperstoneproducts.com).

**PAGE 129:** In master bedroom, walls painted in **Super** White by *Benjamin Moore* (benjaminmoore.com).



#### **DESERT AWAKENING**

PAGES 130–137: Interior design by Sheldon Harte of Harte Brownlee & Associates (hartebrownlee.com). Landscape design by Marcello Villano (760-401-0452).

PAGES 130 – 131: In garden, custom chaise longues by *Paul Ferrante* (paulferrante.com). Exterior painted in Simply White by *Benjamin Moore* (benjaminmoore.com).

PAGE 132: In living room, poured-in-place terrazzo by Over the Top Terrazzo & Tile (overthetop terrazzo.com). Shell lounge chair by Hans Wegner from Carl Hansen (carlhansen.com). Custom Jacques cocktail table by Joseph Jeup with Robert Kuo (josephjeup.com).



**PAGE 133:** In hall, **Wavelet drum stools**, in cream lacquer, by *Robert Kuo* (robertkuo.com).

PAGE 134: In breakfast room, Tulip chair by Saarinen, upholstered in red Volo leather from Knoll (knoll.com). PAGE 135: In kitchen, range and hood by Viking (vikingrange.com). Minta faucet by Grohe (grohe.com). Tractor counter stool by BassamFellows (bassamfellows.com). In den, leather wall panels, to the trade from Edelman (edelmanleather.com). Custom Calabasas sectional by Harte Brownlee & Associates upholstered in fabric by Classic Cloth, to the trade from Dessin Fournir (desinfournir.com). Cording, to the trade from Samuel & Sons (samuelandsons.com).

PAGE 136: In master bedroom, linens by Barbara Martin Custom Linens (949-723-1879). Blanket and shams from Hermès (hermes.com). On patio, outdoor showerhead by Grohe. PAGE 137: In guest bedroom, headboard upholstered in silk by Groundworks, to the trade from Lee Jofa (leejofa.com). Anziano chair, in Midnight Leather, #90002-051, to the trade from Donghia (donghia.com). Crescent wallpaper, in Ebony/Cream, by Kelly Wearstler for Groundworks, to the trade from Lee Jofa. Mag table by Eric Pfeiffer from Design Within Reach (dwr.com).



## VILLAGE VANGUARD

**PAGES 138–143:** Calhoun Sumrall of Ralph Lauren (ralphlauren.com).

**PAGES 138–139:** In living room, left, antique French chair upholstered in linen velvet from *Ralph Lau*-

ren Home (ralphlaurenhome.com). Antique Persian Soumak rug from Erol Kazanci (011-90-212-520-62-24). Sea-grass rug from ABC Carpet & Home (abchome.com). Antique Swedish chair from Ann Koerner Antiques (annkoerner.com). Antique Swedish sofa from Michael Trapp (michaeltrapp.com) upholstered in fabric, to the trade from Robert Kime (robertkime.com). Antique water-buffalo skull from Michael Trapp. In living room, right, antique Louis XV chair from Michael Trapp. Antique Louis XV dresser from Bonhams (bonhams.com). Custom lampshade, to the trade from Robert Kime. Walls painted in Lime White by Farrow & Ball (farrow-ball.com).

PAGES 140—141: In living room, antique French iron table base from Berkshire Home & Antiques (berkshireantiques.com), with antique tabletop from Michael Trapp. Antique French stool upholstered in printed linen, to the trade from Robert Kime. Antique sculptor's stand from R.T. Facts (rtfacts.com). Antique Italian terra-cotta urn from Ann Koerner Antiques. In kitchen, linen canvas from Ralph Lauren Home. Antique French light fixture from Privet House (privethouse.com).

PAGES 142–143: In master bedroom, antique Georgian side table, to the trade from Robert Kime. Antique Italian mirror from R.T. Facts. Walls painted in Off-White by Farrow & Ball. On second-floor landing, antique Swedish painted chest from Vol. 1 Antiques (vollantiques.com). In master bath, light fixture by The Federalist (thefederalistonline.com).



# WEEKEND UPDATE

PAGES 144–149: Interior design by Delphine Krakoff of Pamplemousse Design (pamplemoussedesign.com). Architecture by Henry Jessup of HS Jessup Architecture (hsjessup.com).

PAGES 144–145: In dining room, Dara wool rug by Ben Soleimani for Restoration Hardware (rh.com). Custom felt chairs by Delphine and Reed Kra-koff (pamplemoussedesign.com). Udukuri dining table by Jo Nagasaka from Established & Sons (establishedandsons.com). Custom Lariat ceiling light by Apparatus (apparatusstudio.com). Walls painted in Decorator's White by Benjamin Moore (benjamin moore.com).



PAGES 146–147: In library, Nebula pendant light, #FU455009, by Joris Laarman from Flos (flosusa.com). Dining chairs upholstered in fabric from Knoll (knoll.com). Alcide stools by Porada (porada.it). Custom sheepskin rug by Tai Ping (houseoftaiping.com). Walls painted in Bunny Gray, #2124-50, by Benjamin Moore. In living room, Bishop side tables by India Mahdavi from Ralph Pucci (ralphpucci.net). Ginger cocktail table by Esedra (esedracollection.it). Vintage sofa upholstered in silk mohair, to the trade from J. Robert

Scott (jrobertscott.com). East River chair by Hella Jongerius from Vitra (vitra.com). Walls painted in Decorator's White by Benjamin Moore.



PAGES 148–149: In master bath, F21 Cloudy pendant lights by Fabbian (fabbian.us). Audra acrylic freestanding bathtub by Signature Hardware (signaturehardware.com). One floor-mount bath filler by Kallista (kallista.com). Utrecht armchair by Gerrit Rietveld from Cassina (cassina.com). Orgone cocktail table by Marc Newson for Cappellini (cappellini.it). Ploum sofa by R. & E. Bouroullec for Ligne Roset (ligne-roset.com). Custom silk shag rug by Tai Ping. Kathryn undermount sink by Kohler (kohler.com). One basin faucet by Kallista. In master bedroom, custom metal bed, to the trade from Empire Metal Finishing (empiremetal.com). Custom tufted sofa by De Angelis (deangelisttd.com). Starr side table by India Mahdavi from Ralph Pucci.

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Water Garden, a linen print by Richard Smith for No. 9 Thompson.  ${\it no9thompson.com}$ 



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