

FURNISHINGS BY DIMORE  
STUDIO, ROOMS, AND  
LUCA NICHETTO FOR DE  
LA ESPADA INHABIT THE  
FORMER DINING ROOM.



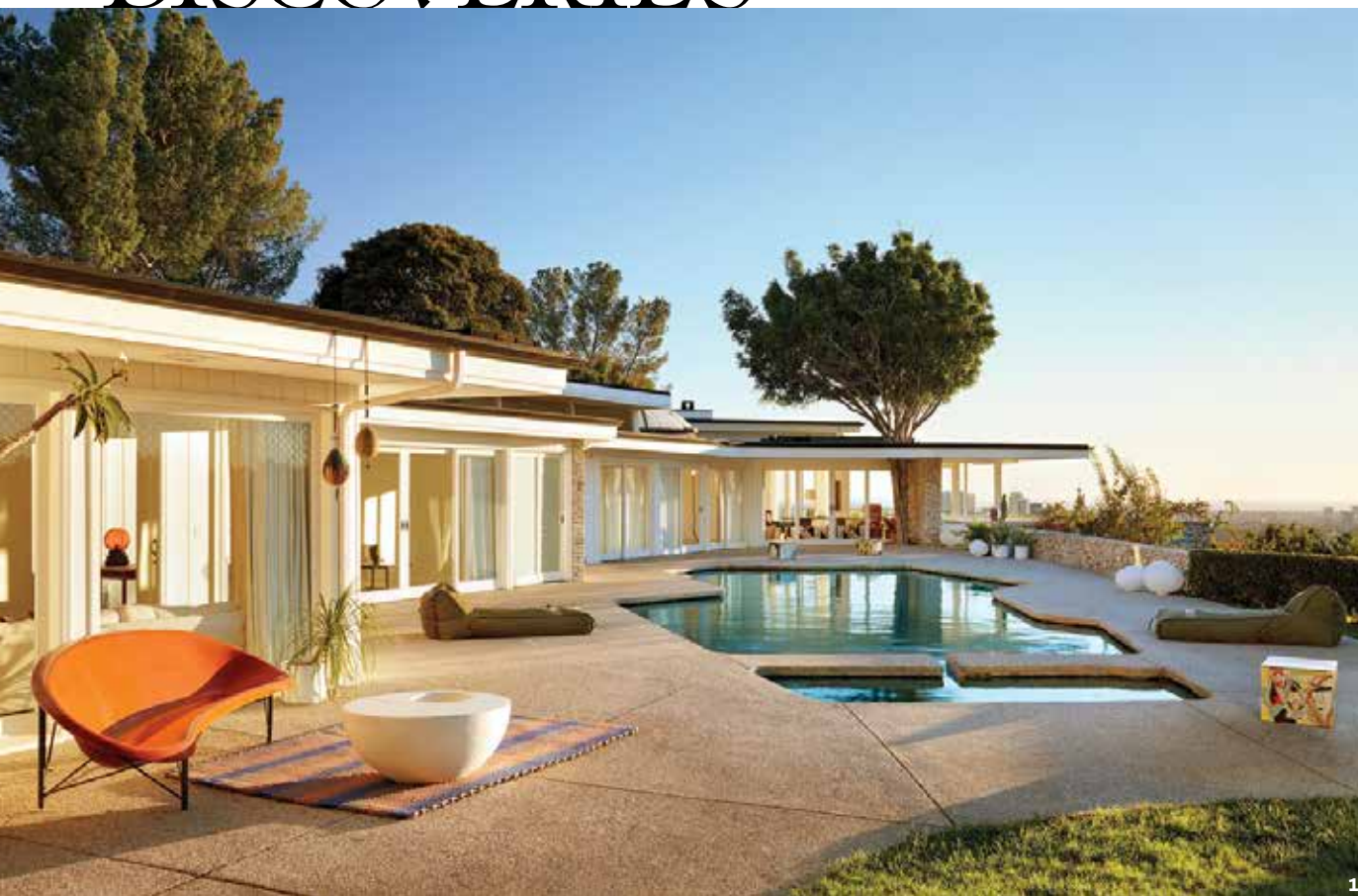
DISCOVERIES

AD VISITS

## Keys to the Kingdom

At Casa Perfect, the former Los Angeles home of *Elvis Presley* roars back to life as a dazzling showplace for contemporary furnishings

# DISCOVERIES



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In the high-stakes game of Los Angeles real estate, a good celebrity pedigree is always a bonus. Of course, not all celebrities are created equal. A home that was once owned by Cary Grant or Elizabeth Taylor, for instance, would probably hold broader appeal than one formerly inhabited by, say, Zsa Zsa Gabor. On that score, David Alhadeff definitely struck gold when he discovered the new location for Casa Perfect, the L.A. outpost of his furniture mecca, the Future Perfect.

Designed in 1958 by architect Rex Lotery and renovated in the mid-1960s, the house is an idiosyncratic mash-up of classic California modernism and Hollywood Regency. For six years, beginning in 1967, it belonged to Elvis Presley. Those were good years for the King, encompassing his marriage to Priscilla Presley and the birth of their daughter, Lisa Marie.

"Celebrity is such a vital part of the cultural commerce of this city,"

Alhadeff observes. "I was excited to leverage the Elvis connection as part of our story."

Although the Future Perfect was founded in 2003, the Casa Perfect experiment began barely over a year ago, when Alhadeff thwarted conventional retail wisdom by opening a showroom within a mid-century house in the hills above West Hollywood. "The feedback was overwhelmingly positive. It gave us the confidence to scale up the size and ambition of the project," he recalls. "Our goal is still the same—to present gallery-like vignettes in a residential setting so that our clients can have a more intimate, personal experience with the work on display."

Located in the tony Trousdale Estates enclave of Beverly Hills, the new Casa Perfect maintains the existing floor plan and many of the original details from the Presley era. The rooms feature a mix of designs from the Future Perfect's stellar roster—including Dimore Studio, Piet Hein Eek,



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1. A HEATED CHAISE BY GALANTER & JONES (FAR LEFT) NEXT TO THE POOL. 2. DAVID ALHADEFF, FOUNDER OF THE FUTURE PERFECT, AT THE HOME'S ENTRANCE. 3. ELVIS PRESLEY, A FORMER OWNER, ON THE GROUNDS.

3. GARY LEWIS/MPTVIMAGES

# DISCOVERIES



MARTA SALA ÉDITIONS  
LOUNGE CHAIR; PIET  
HEIN EEK MIRRORED  
SOFA AND ARMCHAIR.

Lindsey Adelman, and Ilse Crawford—all organized to tell an evolving narrative of what Alhadeff views as important, collectible contemporary design. “This isn’t a show house, and we’re not trying to conjure an actual residential interior,” he explains. “I just think that shopping has become a chore, and Casa Perfect is our way of reawakening the excitement of discovering the new.”  
*thefutureperfect.com* —MAYER RUS

## TRENDING

### Stop and Stare

From new collectibles to rediscovered vintage treasures, our latest obsessions are all eye candy



1. EYE RUG BY KATIE STOUT; PRICE UPON REQUEST. *KATIESTOUT.COM*. 2. L'OBJET + LITO PLATE; \$50. *L-OBJET.COM*. 3. 1969 EYE LAMP BY NICOLA L. *NICOLAL.COM*. 4. EVIL EYE PILLOW BY CORAL & TUSK; \$186. *CORALANDTUSK.COM*. 5. I'M WATCHING YOU BROOCH BY CÉLESTE MOGADOR; \$335. *CELESTE-MOGADOR.COM*. 6. HORUS LAMP BY JENNIFER NOCON FOR DAVID NETTO DESIGN; \$4,880. *DAVIDNETTODESIGN.COM*. 7. AN UNTITLED 2015 ARTWORK BY DIANNA MOLZAN. *KAUFMANNREPETTO.COM*.

1., 2., 5., AND 6. COURTESY OF RESPECTIVE COMPANIES; 3. KYLE KNOELL/COURTESY OF SCULPTURECENTER; 4. WILL ELLIS; 7. COURTESY OF THE ARTIST AND KAUFMANN REPETTO, MILANO/BRIAN FORREST

# DISCOVERIES



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1. PAUL POIRET'S ANANAS FABRIC, ONE OF NINE PATTERNS NOW AVAILABLE FROM SCHUMACHER. 2. HYDRANGEA. 3. ANTELOPES. 4. A 1911 POIRET ENSEMBLE. 5. HIS 1913 MODEL DINING ROOM FOR A BERLIN DEPARTMENT STORE.

DEBUT

## Bold Strokes

Schumacher revives *Paul Poiret's* sassy Jazz Age prints for a new generation

**P**attern and color rule the decorating world today, the splashier and more boho the better. So it stands to reason that style gurus are thrilling again to French couturier

Paul Poiret, once hailed as the “greatest living dress artist,” who also happened to be a high priest of free-spirited home furnishings.

“I saw Poiret’s fabrics for the first time in our archives four years ago and fell in love—but it didn’t occur to me to bring them back,” says Dara Caponigro, creative director of Schumacher, referring to a collection that Paris’s portly genius created for the American fabric company in 1929 and which debuted a year later. “Now he’s relevant again because people are embracing maximalism.” Thus, Schumacher’s relaunch of the nine punchy, polychrome patterns, from giant magnolia blossoms to darting antelopes.

Though Poiret’s fashions were fantastically exotic—a legendary 1913 tunic flared like a lampshade—it was his Fauvist palette that seduced a world becoming disenchanted with sweet pastels. “Everything pale and washed-out and insipid had been the rage,” Poiret wrote in *King of Fashion*, an impressively self-congratulatory memoir. “All I did was let loose a few wolves among these lambs: reds and purples and royal blues that made the rest come to life and begin to sing.”

Those wild colors were mirrored in his fabrics’ powerful, primitive motifs. Many were adapted from naive watercolors by École Martine, the workshop he founded in 1911 and staffed with working-class girls. “He was looking for young women with an untutored eye and the kind of originality that could spring from the untouched,” explains Erica Warren,



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# DISCOVERIES



1. PLUMES ET RUBANS. 2. JUIN.



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a textiles curator at the Art Institute of Chicago, home to some original examples of the Schumacher prints. “This philosophy wasn’t new to Poirer, but he certainly capitalized on it.”

One of Caponigro’s favorites is Plumes, which, like several of the new offerings, comes in a wallpaper. “It’s just delightful—big, glamorous, hand-drawn ostrich feathers against a ground of dots,” she enthuses. “Poirer’s designs are funny and spirited but still sophisticated. Even if you’re a minimalist you can’t help but appreciate them.”

[fschumacher.com](http://fschumacher.com) —MITCHELL OWENS



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3. THOMAS BARGER POSES IN HIS BROOKLYN STUDIO. 4. A TRIO OF RECENT CHAIRS CREATED USING HIS SIGNATURE PAPER-PULP TECHNIQUE.

## ONE TO WATCH

### *Pulp Fiction*

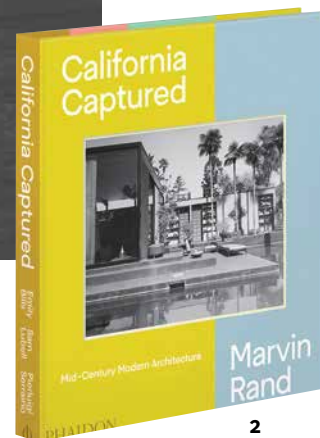
**THOMAS BARGER KNOWS** New York City’s recycling schedule by heart. On pickup day, he sets out ahead of the trucks, snatching bags of shredded paper. “It’s eco-friendly but also economical,” Barger says of the material, which he blends into pulp and applies to simple chairs. Wonderfully wacky—with cartoonish forms and vibrant paint jobs—his furniture and sculptures have seduced dealers Paul Johnson and Jeanne Greenberg Rohatyn, who are giving Barger his first solo show at Salon 94 Design this month. Consider it a breakthrough for the 25-year-old, who moved to the city in 2014, having grown up on a farm and studied architecture in Illinois. He quickly found work under architect Christian Wassmann, then artists Jessi Reaves and Misha Kahn, whose practices dissolved any notions about what one could or could not do. “I’m not trained to make furniture,” admits Barger, who is now expanding his techniques—building his own timber frames, experimenting with resin, and incorporating rocks from the creek where he played as a kid. One new piece is inspired by his mom folding laundry, another by his family’s Sunday suppers. As he puts it, “I guess I’m feeling nostalgic.” [salon94design.com](http://salon94design.com) —SAM COCHRAN



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1. MARVIN RAND'S 1949 IMAGE OF A LOS ANGELES DRIVE-IN BY ARCHITECT DOUGLAS HONNOLD. 2. *CALIFORNIA CAPTURED* (PHAIDON, \$60). 3. THE PHOTOGRAPHER IN HIS L.A. DARKROOM IN 2004.

## LEGACY

# Exposure Time

The late architectural photographer *Marvin Rand* finally gets his due

**P**ostwar Los Angeles was a boomtown, industrially and culturally—an ideal playground for architects. The result was some of America's great mid-century homes and commercial buildings, devised by talents such as John Lautner, Richard Neutra, and Rudolph Schindler. There to record these masterworks—for promotion and posterity—were a handful of photographers, the most famous among them Julius Shulman. But the forthcoming book *California Captured* (Phaidon) makes a case for his peer Marvin Rand as an equally significant chronicler of the scene.

An L.A. native, Rand (1924–2009) launched his studio in 1950, focusing on advertising and product pictures before

shifting—partly on the advice of design historian Esther McCoy—to architectural photography. One of his early clients was Craig Ellwood, a charismatic architect who was married to the actress Gloria Henry and had a fondness for sports cars. Rand shot nearly all of Ellwood's most celebrated projects, including two Case Study houses, brilliantly capturing their interplay of rectilinear volumes as well as their integration with nature. For Ellwood's 1955 Hunt House, overlooking the Malibu surf, Rand photographed the highway-facing exterior as a hyper-minimalist silhouette: two cubic garages flanking an opaque glass wall, all framed by open sea and sky.

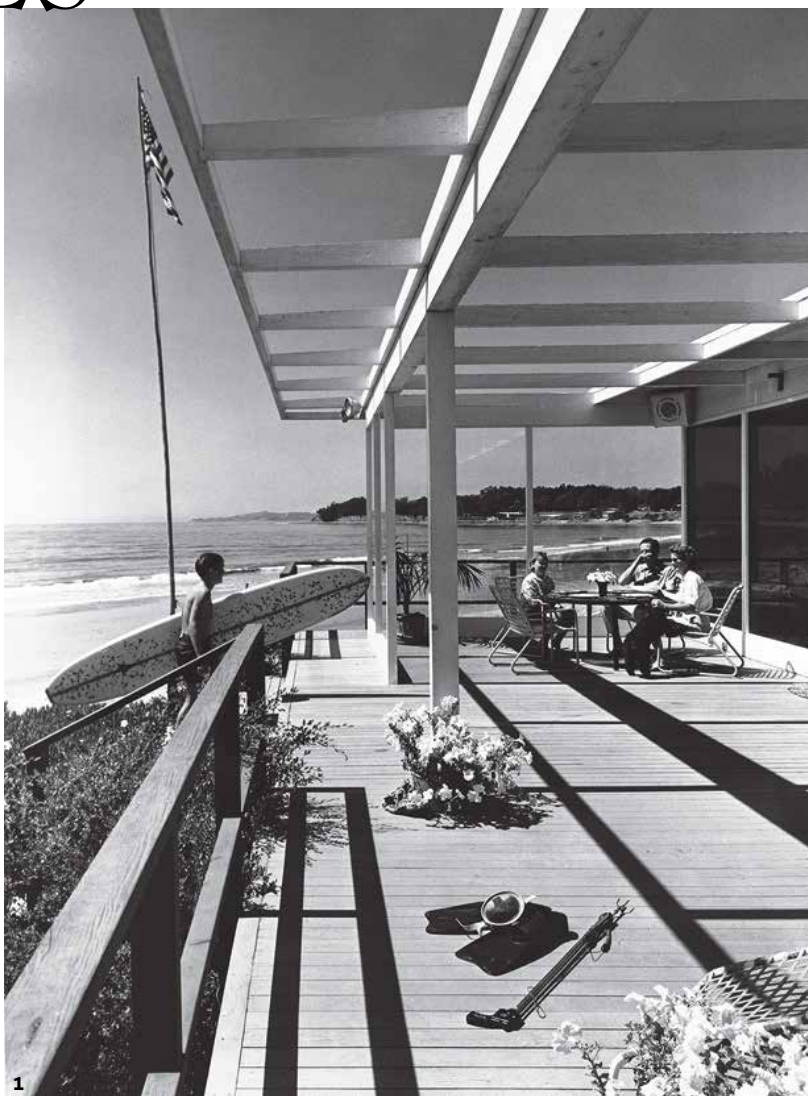
"It's the incredibly graphic sensibility and the way Rand approaches buildings almost as exercises in abstraction that

# DISCOVERIES

really stand out,” says Emily Bills, who coauthored *California Captured* with Sam Lubell and Pierluigi Serraino. Another defining aspect of Rand’s work, she adds, is that “it was never about photographing a lifestyle image of L.A. His interest was really the structures and how they fit into the city.”

Take Rand’s 1956 shot of the Capitol Records Tower in Hollywood. The cylindrical building, with its distinctive sunshades and spire, is seen from across a parking lot through an opening of tropical foliage. That building is perhaps the most famous creation by another of Rand’s key clients, Welton Becket and Assoc., the firm behind such L.A. landmarks as the Dorothy Chandler Pavilion and the Mark Taper Forum at the Music Center complex, and the Equitable Life Building—a modernist monolith with striking vertical striations, memorably shot in 1969 by Rand in three-quarter profile.

As *California Captured* vividly shows, Rand (a onetime *AD* contributor) photographed high-profile projects across Southern California, from the Salk Institute to the LAX Theme Building. But the



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“His interest was really the structures and how they fit into the city.” —*Emily Bills*

1. A LUTAH MARIA RIGGS-DESIGNED HOUSE IN CARPINTERIA, CA, SHOT BY RAND IN 1961. 2. HOLLYWOOD’S ICONIC CAPITOL RECORDS TOWER AS CAPTURED BY RAND IN 1956.

book also highlights rarely seen works by such lesser-known architects as Lulah Maria Riggs and Douglas Honnold. The latter is represented by Rand’s nighttime shot of the drive-in Tiny Naylor’s, an evocative essay in light and shadow with cars parked beneath a soaring canopy. The authors, who spent more than five years combing through Rand’s archive—some 20,000 images strong—not only give the photographer his due but also further embellish “the grand mosaic,” as they put it, that is the story of California modernism. —STEPHEN WALLIS

1. AND 2. COURTESY OF THE ESTATE OF MARVIN RAND

# DISCOVERIES

## DESIGN

### *On the Edge*

"I HAD NEVER WORKED with wood before," admits French furniture designer *Pierre Gonalons*, who has long been inspired by the painted-timber folk furniture of northern Europe. So for his latest collection, Gonalons collaborated with a traditional cabinetmaker in Bourgogne to create chairs, tables, and cabinets that pair colorfully stained frames with live-edge slabs. Says Gonalons: "It's simple, it's sincere, it's not overdecorated." [pierregonalons.com](http://pierregonalons.com) —HANNAH MARTIN



STUDIOLO CHAIR AND CABINET BY PIERRE GONALONS; AVAILABLE THROUGH TWENTY FIRST GALLERY (21STGALLERY.COM).

A MURAL BY KATE SCHELTER ENLIVENS THE BEDROOM OF LARA CONNOR (PICTURED).



## BEFORE & AFTER

### FLOWER POWER

When 14-year-old New Yorker *Lara Connor* moved out of her shared childhood bedroom and into a space of her own, she and her mother—the writer and *Vogue* contributing editor *Marina Rust*—couldn't agree on a decorating scheme. That is, until they discovered artist *Kate Schelter*, whose freehand botanical murals won over both mother and daughter. To make the 6' x 12' space feel bright and airy, *Schelter* suggested an overall treatment that stretched across the shelving and onto the closet door. The flower was an easy sell: They all loved geraniums, a perfect complement to the room's pale-green carpet. "It looks like the flowers are growing out of the floor," says *Connor* after decorator *Ramey Caulkins* of Griffin Design Source added the finishing touches to the space. She admits: "It didn't feel like my own room until we changed the walls." —H.M.

HAIR BY KEVIN LEE FOR THE JULIEN FAREL RESTORE SALON AND SPA; MAKEUP BY NINA SORIANO USING NARS COSMETICS. LEFT: JEAN LUC PETIT (2)

# DISCOVERIES

THINK PIECE

## Go for Baroque

**THIRTY-SIX MILLION DOLLARS.** That's roughly how much the 18th-century Badminton cabinet fetched at Christie's in 2004, making it the most expensive piece of furniture ever sold—and an enduring source of fascination for 29-year-old designer Kostas Lambridis. "It communicates the wealth, elitism, and aristocracy of its time," reflects the rising star, who riffed on the cabinet for his 2017 graduation project at Design Academy Eindhoven. Traveling to Vienna's Liechtenstein Garden Palace, where the piece is now exhibited, Lambridis made a 3-D scan of the original, then created his replica with materials arranged according to weight. Moving up from the base, hunks of concrete, stone, and ceramic give way to wood and plastic. The cabinet's famous clock, meanwhile, is reconstructed in textiles and recycled electronics. Says Lambridis, reflecting on his materials palette: "I tried to follow a non-hierarchical approach." [kostaslambridis.com](http://kostaslambridis.com) —H.M.



ELEMENTAL CABINET, A UNIQUE 2017 WORK BY KOSTAS LAMBRIDIS.

SHOPS

## TALK OF THE TOWN

Decorator *Patrick Mele* has returned to his native Greenwich, Connecticut, to set up shop, bringing a fresh dose of style to the suburb. "A store has always been a goal," explains Mele. "But it came together like a whirlwind." Spontaneity certainly suits him. Just 500 square feet, the space brims with art and furnishings of assorted styles and periods—from antique Turkish carpets to Nicholas Newcomb pottery. "I want it to be a place people long to revisit." *Patrick Mele, 60 William St., Greenwich, CT.* —HADLEY KELLER



DESIGNER PATRICK MELE OUTSIDE HIS NEW BOUTIQUE IN GREENWICH, CONNECTICUT.

FROM TOP: YEN-AN CHEN; KYLE KNODELL

# DISCOVERIES



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1. THE NEWLY REFRESHED TORTUGA BAY HOTEL IN PUNTA CANA. 2. A REVISITED GUEST ROOM FEATURES A WOVEN-RATTAN BED AND CHAISE LONGUE. 3. THE LATE FASHION DESIGNER OSCAR DE LA RENTA AT HIS BELOVED HOME IN PUNTA CANA. 4. THE MAIN DINING ROOM WAS REDECORATED AS PART OF THE RENOVATION.

## HOT SPOT

### In True Fashion

*Oscar de la Renta's Tortuga Bay hotel gets a thoughtful update*

**W**e wanted a small jewel of a hotel," Oscar de la Renta once said of Tortuga Bay, the iconic Punta Cana resort he designed some ten years ago. "We wanted something that would be unbelievably comfortable, that people would come back to and would tell their friends about." Spreading the word proved easy: Seemingly overnight, the hotel's sunny yellow villas and ocean-facing suites landed on every jet-setter's bucket list. But time and ocean air take a toll. So, early last year, in consultation with the late fashion maestro's wife Annette, the owners set about restoring the property to peak comfort, enlisting AD100 decorator Markham Roberts to help revamp the villas and common spaces while retaining Oscar's vision. "We didn't have to reinvent the wheel," says Roberts, who worked with Annette to refresh the public dining room's seating in Oscar's original textiles. The new outdoor lounge and bar, meanwhile, stay true to the overall vibe with a tiled roof and Caribbean-style accents. And to honor Oscar's Dominican heritage, the design team enlisted local artisans to create each piece of new furniture, from upholstered wicker chairs to carved-wood tables. Ever the ardent researcher, Roberts even dug into decades-old family photos, duplicating a mahogany table and bookcases from the de la Rentas' Connecticut home. "There isn't anyone whose taste I respect more," Roberts notes. "Oscar's gone, but his spirit is sure alive and well down here." [tortugabayhotel.com](http://tortugabayhotel.com) —CARLY OLSON



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1, 2, AND 4. BJORN WALLANDER; 3. FRANÇOIS HALARD