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DESIGN FOR LIVING

REED AND DELPHINE KRAKOFF MARRY A PASSION FOR OLD-WORLD DETAIL WITH A COLLECTION OF ICONIC FURNITURE MASTERWORKS. HAMISH BOWLES IS SUITABLY IMPRESSED. PHOTOGRAPHED BY SHEILA METZNER.
REFLECTED GLORY

In the living room, Joris Laarman’s 2006 translucent chaise sits on a c. 1940 Cogolin rug designed by Henri Gorse.
BLUE HEAVEN

Robert Motherwell’s 1968 Open No. 16 surveys the living room’s design-scape. The Claude Lalanne bronze crocodile chair sits next to a chrome-and-Lucite Guy de Rougemont coffee table. Jean Royère’s 1953 sofa (right).

Sittings Editor: Hamish Bowles.
the Champs-Élysées. Against that ultramodern backdrop, de Beistegui placed whimsical neo-Romantic furnishings and *objets*. Examples of *le goût Beistegui* are in evidence chez Krakoff, too—notably a dazzling antique mirrored table set atop giant plaster lion’s paws, and a whimsical mantel in the study, fashioned from geometric mirror shards and crowned with a plaster seashell, both created by Serge Roche, beloved of chic Parisiennes between the wars.

The core of the house is the library—Reed’s “element and his passion,” as his wife notes—which doubles as the dining room. “Often in those big homes the dining room feels unused and almost dead,” she says, “because how many dinner parties do you have in a month? But in this case, the room is used every single day. And when we do have dinner parties there, it’s actually a lovely environment to be in. I think it’s probably the best room in the house.”

Another advantage of the move was that Delphine could indulge in a large kitchen. “I cook every day,” she explains, “and the kids are starting to do their homework on the kitchen table.” In the Krakoffs’ case, that is no ordinary kitchen table but a Maria Perzay, from 1970, set with Louis Quinze chairs upholstered in pebbled citrus-yellow ostrich skin.

The Krakoffs’ children are used to living with, and using, beautiful things: Lily has Gilbert Poillerat’s 1948 mirror above her mantel and an Aubusson carpet designed by André Arbus; Oscar has a Boutet de Monvel oil painting of an aristocratic Jazz Age Argentine polo player above his Empire *lit bateau* and a Jean Prouvé desk; Maude has a kinetic Emilio Pucci rug...
e were looking for a house that needed a lot of work," says interior designer Delphine Krakoff, laughing. "Something that would scare a lot of people! That's what we love to do—it's what we do best." She and her husband, Reed, the president and executive creative director of Coach and now of his self-titled line, had already transformed a traditional Upper East Side brownstone into a dazzling showcase for their adventures in design. The addition of three children under the age of five encouraged them to look for a project with more space.

The couple settled on a stately brick-and-limestone manse built in 1910 by architect Patrick J. Murray in the neo-Georgian style approved by the great contemporary American decorators Ogden Codman, Jr., and Elsie de Wolfe. Long since converted to a warren of apartments (twelve in all, with twelve kitchens and twelve bathrooms) and stripped of its original staircase and many other architectural details, the site nevertheless presented a perfect canvas of high ceilings and light-flooded spaces on one of the most enchanting blocks in Manhattan, where the exigent tastemaker Bunny Mellon chose to create her Manhattan home.

"It was a little intimidating because it is a large house," admits Delphine with masterly understatement (there are 18,000 square feet in all). "But what we're most happy about now is that every single corner of the house is used, and it feels like a home. It's a house that truly lives."

There were no blueprints or photographs to be found to suggest the architect's original intent, but the grand spaces that Delphine and Reed conceived—vast staircase landings, for instance, and an imposing enfilade from master bedroom through dressing room to bathroom—seem always to have been there. "We reinvented what the house might have been like," Reed says. This atmosphere is helped in large degree by Delphine's signature use of eighteenth-century British and French floorboards and eighteenth-century French mantels throughout the house, and the fact that the walls were laboriously plastered by hand. Anchoring six of the seven floors is a staircase that rises and curves in an unbroken sweep of this impeccable plasterwork, a technical tour de force that evokes by turns the modernist majesty of the Guggenheim and the celebrated early-thirties apartment that Le Corbusier created for the pre-war aesthete Carlos de Beistegui on

**STANDING PROUD**

*Above:* Reed Krakoff in the living room, in front of Alexander Calder's 1971 wall mobile *Two Black Discs and Six Others*. *Right:* Frank Stella's 1974 painting *Concentric Squares*, with an André Dubreuil clock and a sculpture by Alexandre Noll on a 1930s Serge Roche table on the living-room landing.

Fashion Editor: Tonne Goodman.
When she first established her interior-design business, Pamplemousse, a decade ago, the Parisian Delphine made a point of exploring Manhattan’s antiques resources to see what might be out there for her prospective clients. On a high floor at the storied Dalva Brothers’ emporium she found a brace of elegant Louis Seize chairs. When she showed Reed the memo he smiled broadly, rifled through his scrapbooks, and found a five-year-old memo about the exact same pair. When Oscar was born, they finally acquired them for his nursery.

The research process is what fuels Reed’s collecting. “What’s interesting?” he says, “is learning about different periods and what happened in terms of design. It’s a never-ending experience, and it really is a historical map for any period.”

“The truth is that Reed is more visionary,” Delphine says. “He is amazing at knowing what’s next. I’m more the worrker. I’m in the back and I do the work and I make things happen!” Delphine’s current projects include a Carnegie Hill townhouse for a young couple assembling a collection of works by contemporary decorative artists, and a four-story penthouse on Park Avenue.

For Reed, who launched his signature line with his fall 2010 collection, “I take inspiration from the pieces that we collect—it could be something subtle, even just a coloration. My own collection is so personal, and it’s a very easy translation from what I love, which is all kinds of design, interiors, and architecture.” Reed bemoans the fact that the design market “has really become like the stock market. That’s one of the reasons we just collect what we like.”

“I think that’s why our collection’s interesting, because you see so many layers,” adds Delphine. Throughout the house, the juxtapositions of furnishings, art, and objects of all periods are giddying and exciting. In the library, a circa 1900 Louis Comfort Tiffany lamp made of panels of amber glass that look like tortoise back hangs over a 1930 Marc du Plantier table. Marc Newson’s 1999 Orgone chair nestles in the corner, and an industrial-looking postwar Jean Prouvé ladder leads to the highest shelves.

In their master bathroom, a pair of late-eighteenth-century marquises stamped by the great furniture maker Georges Jacob flank a thirty vellum waterfall table by Jean-Michel Frank. A spindly sixties Alberto Giacometti bronze chaise sits nearby, and a hefty glass René Lalique bowl lamp lights the scene. In the curve of the plaster stair, a galaxy of mirrors by the postwar jeweler Lino Vautrin, with her trademark frames of colored mirror and resin petals, hangs above a Jean-Michel Frank sofa. In the entrance hall, a trio of playful sheep sculptures by François-Xavier and Claude Lalanne forage beneath a 1988 Garouste & Bonetti rainbow table and an eye-popping black-spot painting by Alexander Liberman.

“That tension is what makes a collection personal as opposed to encyclopedic and disciplined,” says Reed. “We collect with our hearts.” For Reed’s new store on Madison Avenue, which will showcase his signature line, “Delphine and I get to work together again,” he says, noting the symbiosis between the design of their house and the atmosphere of the store. “It’s a very literal connection, it all flows—one idea grows into another. We both feel lucky to do what we love.”
COLOR HER WORLD
Daughter Maude’s bedroom, with an Emilio Pucci rug, two Félix Davin chairs from 1935, and a 1940s Carthian daybed.
CLEAN LINES

In the master bathroom, a pair of Louis XVI marquises made by Georges Jacob flank a 1930s Jean-Michel Frank veum waterfall table. Serge Roche’s 1955 mirror. In this story: hair, Peter Gray for Redken/Cutler Salon; makeup, Brigitte Reiss-Andersen at Jed Root, Inc. Details, see in This Issue.