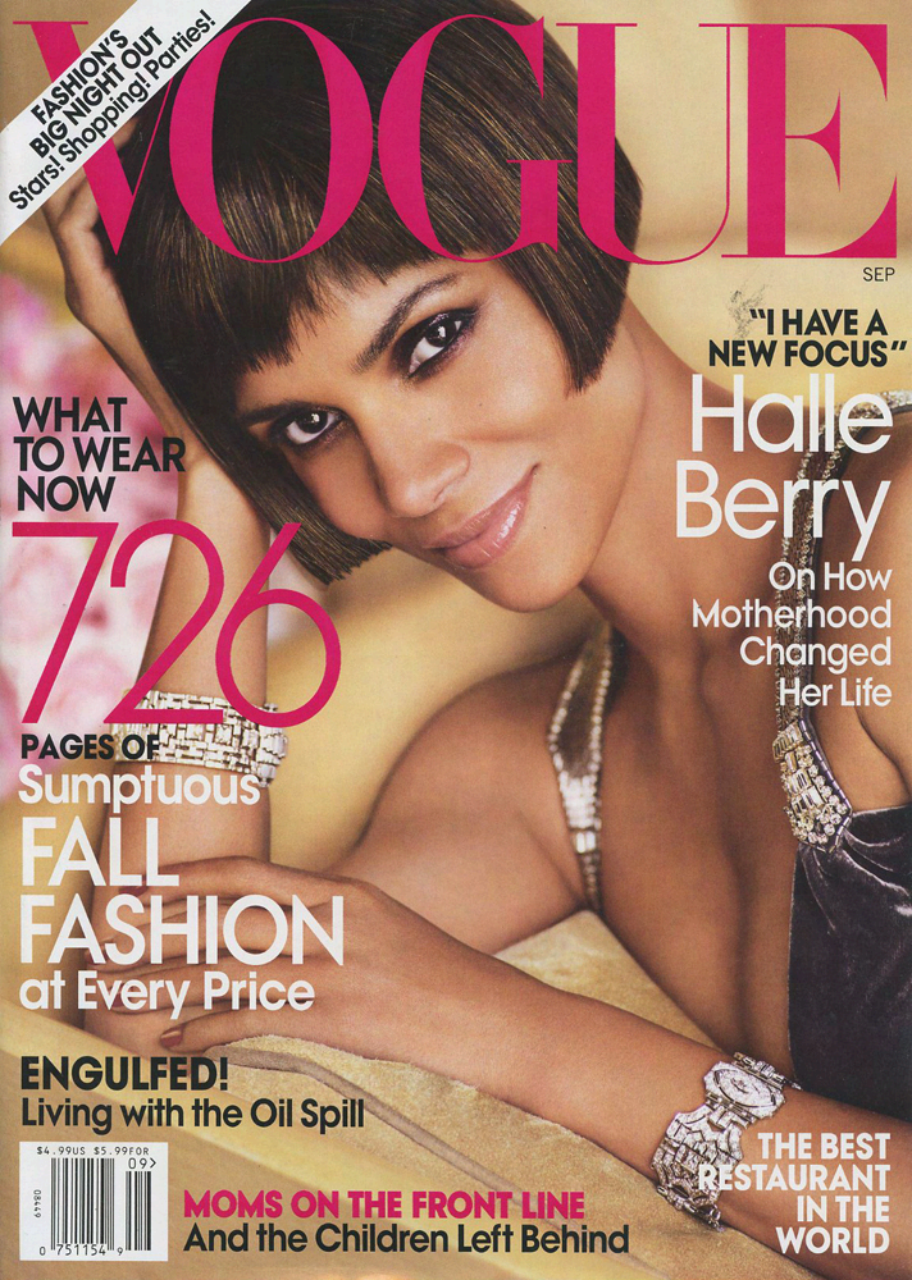


VOGUE

A close-up portrait of Halle Berry with a short, dark bob haircut and bangs. She is looking directly at the camera with a slight smile. She is wearing a dark, possibly velvet, strapless dress and several large, ornate diamond-encrusted watches on her wrists. The background is a soft, out-of-focus yellow and pink.

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SEP

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Halle
Berry

On How
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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 Gonse.



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.





MIX MASTERY

ABOVE: Maude, Lily, and Oscar on the settee in their Pierre Le-Tan-designed playroom. Flowers by LMD. LEFT:

Alexander Liberman's dot painting hangs above Garouste & Bonetti's console and a flock of Lalanne sheep in the entrance hall.

FAR LEFT: A c. 1900 Louis Comfort Tiffany lamp in the library hangs

over a 1930 Marc du Plantier table.

BELOW: An iconic 1930s Jean-Michel Frank sofa beneath

Line Vautrin mirrors.

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 Pergay, 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



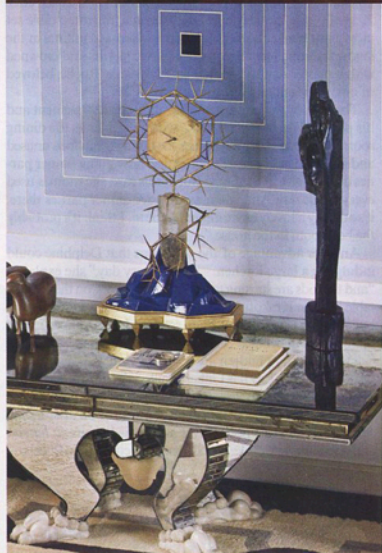
W e were looking for a house that needed a lot of work," says interior designer Delphine Krakoff, laughing. "Something that would scare a lot of people! That's what we love to do—it's what we do best." She and her husband, Reed, the president and

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.



MOTHER'S TOUCH

ABOVE: Delphine Krakoff, wearing Reed Krakoff, with her daughter Lily. **AL** Held's *Black and White VII* painting and Marc Newson's 1986 Lockheed chaise longue.

underfoot; and Reed's teenager, Sophie, has an impressive collection of fashion studies by some of the great illustrators of the twentieth century on her walls.

But the most spectacular children's space is their shared playroom on the fifth floor. "We wanted it to feel more like a theater set," says Reed. With this in mind, the couple commissioned Pierre Le-Tan, the Paris-based artist celebrated for his whimsical pen-and-ink drawings, for his furniture designs, and for his own visionary taste as a collector. Le-Tan, who had also worked with Reed on projects for Coach, created a room-set complete with chandeliers, chimneypiece, door surrounds, and panels with trompe l'oeil elements like family snapshots and postcards. Le-Tan even embellished the upright piano, where Lily and Sophie are meant to practice.

"Some couples like to hike or garden together," says Delphine. "Collecting design is what we love to do together. Reed comes home from work and I show him the pieces I found that day and he shows me things he found. Every day, it's 'Look at what I found. I love this piece!'"

Their tastes are so symbiotic that the two have even been known to bid against each other at auction. Case in point: an Alexandre Noll sculpture that Delphine thought would be a perfect present for Reed. "I kept on bidding and bidding and bidding, and I'm like, 'This person is insane; this is too much!'" So I stopped. That Christmas, when I opened my gift [from Reed], I had a big laugh. I told him, 'I know you paid too much for this!'"

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 workhorse. I'm in the back and I do the work and I make things happen!" Delphine's current projects include a Carnegie Hill town house 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 is interesting, because you see so many layers," adds Delphine. Throughout the house, the juxtapositions of furnishings, art, and objects of all periods are giddy and exciting. In the library, a circa 1900 Louis Comfort Tiffany lamp made of panels of amber glass that look like tortoise backs 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 thirties 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 Line 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 Carlhian daybed.



CLEAN LINES

In the master bathroom, a pair of Louis XVI marquises made by Georges Jacob flank a 1930s Jean-Michel Frank vellum 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.

