
THE LUXE ISSUE
MEET THE FINALISTS OF OUR 2012 INTERIOR DESIGN AWARDS
belle
AUSTRALIA
10 GREAT LONDON HOTELS
Design doyenne
ALICE RAWSTHORN'S
address book secrets
RUGS, FABRICS & GATSBY STYLE
The master decorator
LESLIE WALFORD
CHRISTIAN LOUBOUTIN'S
glamorous Paris
apartment
LUXE LIVING
in Sydney Melbourne Los Angeles Chicago Bangkok Paris
JUNE/JULY 2012
$8.95 AUST (INCL GST)
(NZ $10.30) PP255003/00004
acp
03
9 313006 001201

belle

THE LUXE ISSUE JUNE/JULY 2012

CONTENTS

35 SPY *Belle's* pick of the top design trends from around the world.

43 RIGHT NOW Our round-up of who, what and where.

45 DESIGN Pieces that really make a statement.

52 ARCHITECTURE Public and private works worth recognising.

54 WHO Poetry in ceramics from Astier de Villatte.

56 BLOG Follow the latest trends online.

59 WHO Suzanne Trocmé successfully blends careers in writing and designing.

62 ART Applauding the stars of shows and galleries.

65 ICON Interior designer Leslie Walford had a long and colourful life.

67 DECORATING Grey matters in a winter decorating scheme.

68 WHO Francis Sultana's bold signature is evident in his furniture designs.

70 LIBRARY Dream a little with these glimpses inside prestige homes.

72 WHO Hot young designer Jean-Louis Deniot has already made his mark.

75 FOCUS We roll out the best looking rugs around.

86 WHO Gria Shead paints interiors of houses in rich detail.

88 WHO Aesop's Dennis Paphitis shares some of his inspirations.

90 READER EVENTS *Belle* dines out with readers in Sydney.

92 BAZAAR Top up your wish list at these stores.

94 BLACK BOOK Alice Rawsthorn's invaluable London shopping and eating guide.

96 WHO Artist Andrew O'Brien eschews galleries for a more commercial outlet.

99 MAN Follow suit with this dapper executive look.

100 WOMAN It's white all right for winter elegance.

103 CLOTH Take shelter with the latest elemental fabrics..

111 DESIGN AWARDS The *Belle*/Coco Republic Design Awards finalists revealed.

119 HOMES

120 MALIBU A beach house with a peaceful view and an exotic heart.

130 MELBOURNE An art deco house is layered with contemporary flair.

138 PARIS Shoe designer Christian Louboutin's apartment has soul.

146 BANGKOK A sleek modern pad perfectly fits the expat owner's brief.

152 MELBOURNE Fine art and objets pepper a reimagined bayside apartment.

158 CHICAGO Practicality has not been forgotten in this glamorous abode.

166 SYDNEY This apartment has all the style and swank of the catwalk.

172 HOLLYWOOD A relaxed vibe pervades a family home close to the LA buzz.

180 GARDEN New plantings have revitalised a classic harbourside property.









PHOTOGRAPHS BY PAUL RAESIDE, SHARRIN REES, JONNY VALIANT





It was unseasonably cold in Hong Kong in February. The mercury dipped lower than anyone could remember, and the colossal Ritz-Carlton, across the harbour in Kowloon, was almost invisible beneath a grey pall of low cloud. But we were there to celebrate one of life's milestones, and a little bit of weather wasn't going to hurt. I wanted memories that would outlive the credit-card bills and the empty champagne bottles. As celebrations go, it was low key. No fireworks, no speeches (not necessary – there were just two of us) and I don't even recall a sore head the next morning. But 10 or even 20 years from now, what I will recall are our dawn dips in the Four Seasons' heated rooftop pool, steam rising into the cold air as the harbour stretched and yawned beneath us. I'll remember the adrenaline shot of bargaining with the Cat Street stallholders; the cheongsam-clad chanteuse at David Tang's China Club; hunting for antiques that we had no intention of buying on Hollywood Road, and watching a small helicopter, dipping and weaving like a firefly at dusk, against Hong Kong Island's brilliant neon backdrop. By any standards, they were four indulgent days, but the real luxury was just enjoying the moment. Memory-seeking. It's something I can recommend.

The Australian interior design industry recently lost another of its doyens. I never met Leslie Walford personally but his was a name I heard frequently in Sydney and as far afield as Sri Lanka, and I was saddened to hear of his passing. Our senior design consultant Jean Wright knew Leslie well and her remembrance of him (p.65) conveys the respect and affection he so obviously commanded from his peers.

The *Belle*/Coco Republic Interior Design Awards are now in their second year, and the breadth, quality and creativity of contemporary Australian interior design must surely be a testament to pioneers like Leslie Walford. In this issue we showcase the finalists in each of the five categories and in our next issue we will publish the winning interiors. Our awards night is in Sydney on May 16 so until then (as I've heard myself saying on *The Block*), it's game on. May the best interior designer win.

NEALE WHITAKER, Editor-in-chief



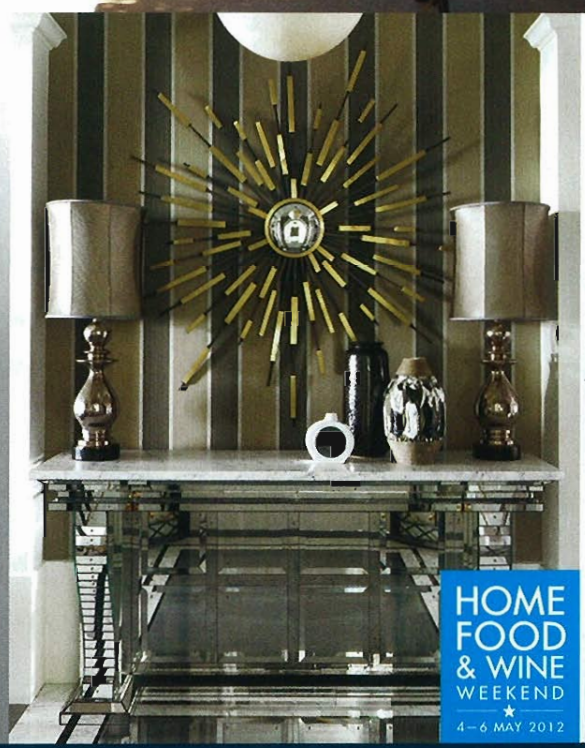
GOING LIVE!

***Belle* is also available to buy as a digital magazine for iPhone and iPad, through Magshop, which is a free app to download from the App store.**

We would love to hear what you think, please email us: **belle@acpmagazines.com.au**

Find us on facebook.com/BelleMagazineAustralia

twitter
twitter.com/nealewhitaker



Words by ALICE STOLZ





CLOCKWISE FROM TOP LEFT Jean-Louis Deniot. His decor for an exhibition at Paris auction house Artcurial held in 2011. Private apartments in Paris, one at Eiffel Tower (below) and one at Saint-Sulpice, are examples of the designer's neoclassical interior style.



True believer

Jean-Louis Deniot has no place for faux.



IN LITTLE MORE THAN A DECADE, Jean-Louis Deniot, the young and charming French architect and interior designer, has become the darling of the Paris interiors scene, highly sought after for his subtle, neoclassical style with a refined French twist.

Jean-Louis's approach was shaped in part through his education at the acclaimed French interior architecture and product design school, École Camondo. "It was like a great cooking lesson: you learn some technique and someone else's opinion, but afterwards you need to work with your own ingredients and your own recipes," he recalls.

Working as an intern in 2000 was the catalyst for Jean-Louis to start his own business. "The person I worked for was *so* horrible, but it was the *déclic* that made me realise I'd rather eat bread for the rest of my life than work for just anybody," the designer explains. Afterwards, he established Cabinet Jean-Louis Deniot in Paris's chic 7th arrondissement, which today employs a team of 15.

Architectural Digest recently named Jean-Louis as one of the top talents in architecture and interior design. His client list spans the globe; all that's missing is an Australian project. "I would love to do one there," he says. Despite having almost no French clients, largely because "they are impossible", Jean-Louis's Gallic style is clearly part of his appeal. "Obviously my style is very French – a client knows that when they choose me, but I mix that into their environment."

The designer's approach, while very elegant, is also authentic: "I don't like period rooms. I love it when rooms are from the period, but I won't recreate fake history. I like it to be shown as a translation."

When clients ask for earthy tones and no colour, his response is to add texture through the introduction of natural finishes such as leather, wool and tweed. "There is always a multiplicity of vocabulary from one room to another. I try to never have repetition, so even when the colour scheme is quiet, I ensure it is not flat.

"I work hard to give each space its own personality and atmosphere, while avoiding clashes between rooms – they are supposed to talk to one another, not fight," the designer says.

Jean-Louis acknowledges his work has become more adventurous over time. "[Early on] I understood that I needed to go outside the box, but I was learning as I was producing, so it was very intense," he says. "Once I had assimilated the technology and the techniques, the design could then be challenged. I love what I'm doing now and I'm excited to think of what I will be doing in another 10 years."

There is anticipation in the air today as Jean-Louis is about to move into his own new apartment on the Left Bank, which has been two years in the making. "It is a very cool apartment, and very personal. People will either love it or hate it. There have been no boundaries because I'm the client. I've loved it," he smiles.

For more go to deniot.com. See the Chicago apartment designed by Jean-Louis on page 158.



THESE PAGES Jean-Louis Deniot designed the sitting room's mirrored fireplace, inspired by the work of Serge Roche. The painting above conceals the television. Alabaster wall lamps from On Site Antiques. The sofa is from Interior Crafts Inc. with cushions in a Brunschwig & Fils fabric. The bronze and parchment coffee table and the bronze 'Tornado' lamps were designed by Hervé van der Straeten. The two Lucien Rollin slipper chairs were reupholstered in a Georges Le Manach fabric. Between the chairs sits a 20s lacquered side table by Paul Follot and a 50s bronze lamp from Assemblage, with a custom shade by Anne Sokolsky. Silk and Nepalese wool rug designed by Jean-Louis.

PRACTICAL MAGIC

Jean-Louis Deniot has combined his decidedly French design wizardry with

PHOTOGRAPHS **JONNY VALIANT/TRIPOD AGENCY** WORDS **IAN PHILLIPS**



pleasing functionality in this handsome Chicago apartment.







Jean-Louis Deniot is currently one of the interior design world's brightest stars. When the owners of this 465-square-metre Chicago apartment discovered him in 2000, however, he was fresh out of college. Back then, the couple were looking for someone to decorate their Parisian pied-à-terre. After seeing an article in *The New York Times* about the website 1stdibs.com, they contacted its co-founder Michael Bruno to ask for a recommendation. He immediately hooked them up with Deniot. "Jean-Louis was literally just starting out," recalls the wife. "He had done a corporate apartment for a banker which was beautiful, but ultra-conservative. Not my taste! Then, he showed me something I know he didn't do. It was some kind of bachelor pad with Astroturf instead of carpeting." Still, they immediately clicked and Jean-Louis was hired on the spot. "I'm thinking, 'This guy showed me two things I didn't like ... and I still hired him," she adds with amusement.

Nowadays, she is one of his biggest fans. "I don't know anyone on a par with him," she enthuses. "He can glance at something in a store, walking by at high speed and, three weeks later, he'll know exactly where it was. Also, when he walks into a room, he sees it done right away. In five minutes, he'll have drawn the entire thing out, moved the walls, this and that, designed the furniture ... It's like, 'Who are you?' It's unbelievable!"

So, when she and her husband decided to exchange their family home in the suburbs of Chicago for an apartment in the centre of the city, there was no question of working with anyone else. The apartment is located in a building on the shores of Lake Michigan. When it was built in 1928, it had no immediate neighbours and was so narrow it swayed in the wind. Today, there is still just one apartment per floor. The couple deliberately chose to be on one of the lower levels. "On the higher floors, all you can see is water and horizon," she explains. "Where I am, you see the trees, you see people running up and down by the lake. It feels more grounded."



THIS PAGE The dining room's fluted plaster walls were designed by Jean-Louis, inspired by an architectural fragment brought from Paris. Opaline urn on a Macassar ebony column came from the original decor of the George V hotel in Paris. Phyllis Morris rock crystal lamp and Willy Daro agate light on a table designed by Jean-Louis in hammered brass. OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT The entrance features a sunburst mirror by Hervé van der Straeten. Mirrored console designed by Jean-Louis holds two 60s silver églomisé lamps from Assemblage with Anne Sokolsky shades. Zoffany striped wallpaper. The hallway has alabaster ceiling lights from Vaughan. Painting is *Promises* by Moshe Rosenthalis. A chandelier designed by Jean Louis in wrought iron and Venetian glass hangs over the ebony-stained oak table in the dining room. Custom-designed chairs upholstered in Zimmer+Rohde and Donghia fabrics. The 'aquarium-like' cabinet houses the owners' collection of Loetz glassware. Silk and wool rug by Jean-Louis.



THIS PAGE *Abstract Sky* painting by Charles Dix hangs above a 'Scroll' sofa from Montauk Sofa upholstered in a Brunschwig & Fils mohair velvet. Coffee table was designed by René Prou and was found at a Paris flea market. Jean-Michel Frank armchairs are clad in shagreen. Mirrored doors lead to the dining room. OPPOSITE PAGE, FROM TOP A 70s Phyllis Morris bed in a guestroom has been lacquered black. The screen in the corner is in a Georges Le Manach jacquard. The two tables were designed by Ruben de Saavedra. Jean-Louis took the Ruhlmann fabric on the Austrian Art Deco armchairs as the starting point for the design of the library. Jean-Michel Frank sofa is upholstered in Larsen mohair velvet. Maison Jansen malachite coffee table. Painting by Serge Poliakoff.

"I TOLD JEAN-LOUIS I WANTED THE APARTMENT TO BE BEAUTIFUL WITHOUT A STICK OF FURNITURE IN IT."











Previously, the space had a very old-fashioned layout. "It had a silver pantry in one of the kitchens," the owner declares, "and had the maid's dining room, which is our breakfast room." Working with local architect Robert Klingel, Jean-Louis reduced the number of bedrooms from six to three. He also aligned doorways and hallways not only to give the interiors more balance and symmetry, but also to extend the views of the lake as far into the apartment as possible. To heighten the indoor-outdoor connection, the blue, grey and taupe tones in the living room were chosen to echo the hues of the water.

The owners specifically requested something quite French. "I told Jean-Louis I wanted the apartment to be beautiful without a stick of furniture in it," asserts the wife. "You had to say 'Ooh' even when it was completely empty." Jean-Louis chose to work with a neoclassical base and maintained rigour and geometry in the architecture. The coffered ceiling in the living room was inspired by a design at Carlos de Beistegui's palazzo in Venice. The ribbed and fluted walls in the dining room were copied from a plaster fragment formerly used as a sketching tool by pupils of the Ecole des Beaux-Arts in Paris. "I tried to play as much with vertical lines to make the ceilings appear higher," he explains. "In fact, they are not that low, but the rooms themselves are just so enormous." The living room alone measures 70 square metres.

A number of the furnishings come from a Paris flea market, among them, a Jacques Adnet desk and an André Groult coffee table. The designer also mixed in pieces by one of his pet contemporary designers, Hervé van der Straeten, and created custom mirrored items in the style of Serge Roche. Something else he had to accommodate was the couple's collection of Loetz glassware. The wife collects colourful Tango glass from the 20s; her husband is a fan of earlier work, c.1900. In total, they have about 400 pieces. Instead of scattering it all over the home, Jean-Louis deliberately grouped it together. Anything with a vaguely aqua tone found its place in the living room. Brighter pieces are housed in an "aquarium-like" display cabinet in the dining room.

His colour scheme elsewhere is quite masterful. The colours of the library were inspired by the emerald green spots on the limited-edition Ruhlmann fabric used to upholster a pair of Austrian Art Deco chairs. For one guestroom, he chose mandarin with a few touches of white "to help the space breathe". For the other, he opted for aqua mixed with beige – a combination that is typical for him. "A dull tone helps to make a brighter one easier to digest," he says. He also prefers to limit bright colours to rooms where you don't spend a lot of time. "Otherwise, you get fed up with them quickly," he insists. "They can even be quite stressful."

As it is, Jean-Louis's intervention is not only wonderfully serene, it is also perfectly practical. One of the owners' demands was for lots of storage and the wife (a keen knitter) is particularly thrilled with the custom TV cabinet in her sitting room, which has side compartments specially designed to accommodate her wool and needles. During a particularly cold spell in Chicago, she whipped up a hat and scarf for the designer.

She is also a passionate cook and keeps a kosher household, which means there are two of everything in the kitchen. "We have a big family so, for the holidays, I can easily have 30 people." For entertaining, the two tables in the dining room provide the ultimate in flexibility. When there's a houseful, a custom top is placed over them both to form one big table. On more intimate occasions, they are used separately. "That way," she laughs, "when we're just eight for dinner, we don't feel like we're in some *Upstairs Downstairs*-style English film!"

For more on Jean-Louis Deniot see page 72.



THIS PAGE The bedhead was designed by Jean-Louis and covered in Rubelli 'Chopin'. The Raymond Subes stools at the foot of the bed were reupholstered in a Jim Thompson fabric. The chandelier is a 40s Baguès design from Douglas Rosin in Chicago. OPPOSITE PAGE, FROM TOP The guestroom curtains and valances are in a Jim Thompson silk with the bed canopy in Dedar 'Allure'. Silver leaf mirror is from Ironies. Bedside lamp is from Assemblage. In the wife's sitting room is a custom TV and knitting chest in Macassar ebony with brass inlay. Vintage slipper chair from Assemblage. Phyllis Morris coffee table.

SPEED READ

Designer du jour Jean-Louis Deniot has utilised his innate French flair to conjure a splendid Chicago apartment with neoclassical overtones. + Relying on symmetry and balance, he has layered classical European references such as ribbed and fluted walls and coffered ceilings to add interest. + Aligning doorways and hallways allows views of Lake Michigan to be enjoyed from deep in the apartment. + Furnishings are a mix of Paris flea market finds from well-known designers such as Jacques Adnet and André Groult and more contemporary offerings. + Practicality has not been eschewed, with the owners relishing the inclusion of extensive storage and purpose-designed pieces.