

3D

DEFINITIVE DESIGN + DECOR

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SAN FRANCISCO
DESIGN CENTER

FASHION + HOME

STYLING A WELL-DRESSED SPACE WITH

Hermès
Houlès
Kamperett
Charles de Lisle +
Rachel Comey





EDITOR'S NOTE

DEAR FRIENDS,

Walls wrapped in navy blue silk. A sleek midcentury sofa. The softest hand-knotted rug. A supremely stylish interior, just like a couture wardrobe, starts with an impeccable foundation. The 2018 edition of 3D celebrates the affinity between fashion and home, showcasing the exquisite tailoring, refined materials, and superb craftsmanship that define the collections of the San Francisco Design Center.

We're delighted to bring you pieces drawn from global fashion capitals: Hermès and Houlès from Paris, Zinc from London, and Natasha Baradaran from Los Angeles. We also share fashion inspiration closer to home: We explore the iconoclastic boutiques that San Francisco interior designer Charles de Lisle created for Rachel Comey, and the fashion mavens at Kamperett, known for elegant, minimal looks, curate their favorite pieces from the SFDC.

Our Covet pages highlight the sartorial fabrics, lighting, accessories, and, of course, mirrors that give a space polish and presence. And not to overlook the home where your *vêtements* live, we feature made-to-measure wardrobes by Christopher Peacock. Our final feature showcases the stylish getaway San Francisco interior designer Kendall Wilkinson created for one of her clients. Highlighted by sophisticated fabrics and sharp silhouettes, it's the epitome of a timeless ensemble.

As you begin to tailor your own space, remember the words of Givenchy: "Luxury is in each detail." At the SFDC, that's the foundation for everything.

ALISA CARROLL *Editor-in-Chief*

DREW ALTIZER

3D

2018

FASHION + HOME

FRAME



DEBUTS 37

The hottest new furnishings from the SFDC.

COVET 41

Covetable furnishings from the SFDC.

WORKING THE ROOM 70

The fashionistas behind San Francisco label Kamperett curate pieces with their refined sensibility. *Robyn Wise*

CLOSET COUTURE 74

Christopher Peacock brings the high style of his bespoke kitchens to stunning wardrobes. *Linda O'Keeffe*



FEATURES



LA MAISON HERMÈS 78

Textiles and wallcoverings by the storied Paris house bring craft and artistry to interiors. *Frances Homan Jue*

INTERIOR ADORNMENT 82

Natasha Baradaran's exquisite furnishings are jewelry for the home. *Linda O'Keeffe*

MATERIAL WORLD 86

San Francisco designer Charles de Lisle creates runway-worthy spaces for Rachel Comey. *Robyn Wise*

CHIC RETREAT 90

Kendall Wilkinson creates a beautifully tailored getaway. *Linda O'Keeffe*

FRINGE BENEFITS 108

Parisian house Houllès crafts *passementerie* for the 21st century. *Robyn Wise*

EVENTS 98

San Francisco Design Center happenings

THIS PAGE 22

A DASHING DOMAIN: The new Sartorial collection by Zinc Textiles was inspired by Savile Row suiting. The Kilgour Check, pictured above, evokes a tailor's chalk windowpane. Available at De Sousa Hughes.

CONTRIBUTORS



Whether she's authoring a Vicente Wolf monograph or a lengthy tome on stripes, New York-based writer LINDA O'KEEFFE always takes a holistic approach to her work. "If you appreciate design your eye doesn't have boundaries," she says. Her latest book, for release next year, focuses on the symbiosis between landscaping and interior design. In this issue, O'Keeffe writes about Natasha Baradaran ("Interior Adornment," page 82)

ROBYN WISE is a San Francisco-based culture writer who specializes in covering the intersection of visual art, craft and design. In this issue, she showcases the collaboration between interior designer Charles de Lisle and fashion maven Rachel Comey. "These two creative forces share the same design values. It's an inspiring example of what can happen when like minds from different worlds share the same playground." ("Material World," page 86)



A UK native based in San Francisco, FRANCES HOMAN JUE is a writer and producer, creating audio interpretation for museums including SFMOMA and the Fine Arts Museums, and contributing to design and interiors magazines. In this issue, she writes about the Parisian house of Hermès, "At Hermès, fashion and interior accoutrements are cut from the same cloth – they bring a meticulous eye to both." ("La Maison Hermès," page 78).



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ON THE COVER
A look from San Francisco label
Kamperett's Volume 5 collection.
Photo by Maria Del Rio.

MATERIAL

PHOTO BY DUSTIN AKSLAND



WORLD

San Francisco interior designer Charles de Lisle creates runway-worthy showcases for Rachel Comey

By ROBYN WISE

SCULPTURAL STYLE *In a nod to Brutalist architect Carlo Scarpa, a custom concrete and stone plinth anchors the Rachel Comey New York boutique.*

HIGHLY INDIVIDUAL

Charles de Lisle at home in San Francisco (left). The Shasta cocoon coat from the Rachel Comey fall/winter 2017 collection. (right)



WHEN RACHEL COMEY opened her flagship store on Crosby Street in SoHo in 2014, the artful space garnered as much fanfare as the clothes. The team behind the shop's look included San Francisco-based interior designer Charles de Lisle, who embarked on a cross-disciplinary collaboration with Comey to extend her sensibility to the interior of the new boutique. De Lisle, who founded his eponymous firm in 2008 and designs residences and commercial spaces around the world, is known for creating environments with vintage notes, textural materials, and sculptural forms, elements that also distinguish Comey's idiosyncratic womenswear. "Her clothes are architectural, strangely deconstructed, and super-sophisticated," says De Lisle.

Brought into the project by Brooklyn-based architect Elizabeth Roberts, De Lisle met Comey on the job, and a connection sparked. "We both studied sculpture in school and have a similar way of looking at things three-dimensionally," says De Lisle. He also discovered in Comey a mutual reverence for process over product and a shared aesthetic that values interesting over pretty. "There's an intention to what she's doing with her clothes that requires a different way of thinking," he says. "She's drawn to things that are kind of not quite 'right,' and I'm the same way."

Comey's admiration for the work of midcentury Italian Brutalist architect Carlo Scarpa—the hard lines, pure form, raw materials, and aggressive finishes—helped focus the creative team. De Lisle notes that Comey "loved the idea of inserting a masculine language of poured cement and heavy stonework into the space and mixing it with softness." This translated into exposed wood beams, neutral terrazzo flooring, walls clad in hand-troweled plaster, and a theatrical, massive shoe plinth ("like an altar," says De Lisle) made of formed concrete. 1970s-inspired leather poufs and plush textures in the fitting rooms added another layer of texture. "The dressing area is all board-form concrete, white shag carpet, and intense mustard yellow velvet," notes De Lisle.



Comey's second boutique, which opened in Los Angeles in 2016, brought the creative collaborators together again. This time the canvas was a 1920s brick bungalow on Melrose Place that was stripped to its essence. Roberts engineered the space to be as open as possible, while De Lisle employed a similarly unique mix of materials and evolved the hard-soft motif. For the foundations of the 2,600-square-foot space, he chose integral-colored, brick red cement floors and sisal, and designed an enormous, in situ wrap-around bench made of woven rattan that, he says, "adds something both natural and monolithic to the concrete room."

The process of designing the boutiques, De Lisle notes, heightened his awareness of the distinctions between fashion and decor. "Fashion moves much faster than interiors," he notes, "but the collaboration made me question things more. There is a different kind of freedom in using faster methods, and it was nice to put myself in Rachel's shoes. I love her fearlessness." De Lisle's current projects include residences in San Francisco and New York, a new restaurant in Mexico City, and a lighting collection that he says has him exploring materiality "in an even more adventurous way."



MIXED MEDIA (clockwise from top left) De Lisle designed a candy-apple red, metal sawhorse table with a gray, smoked glass top for the entry of the Los Angeles boutique. Known for his artful materiality, De Lisle paired concrete and rattan, corrugated metal and sisal in the space. Tying in the sculptural style of the SoHo store, LA also features a monolithic concrete shoe plinth, this one stained jet black. In SoHo, rose-hued wool Berber carpet wraps the counter.



NEW YORK STORE PHOTO BY DUSTIN AKSLAND | LOS ANGELES STORE PHOTO BY LAURE JOLIET