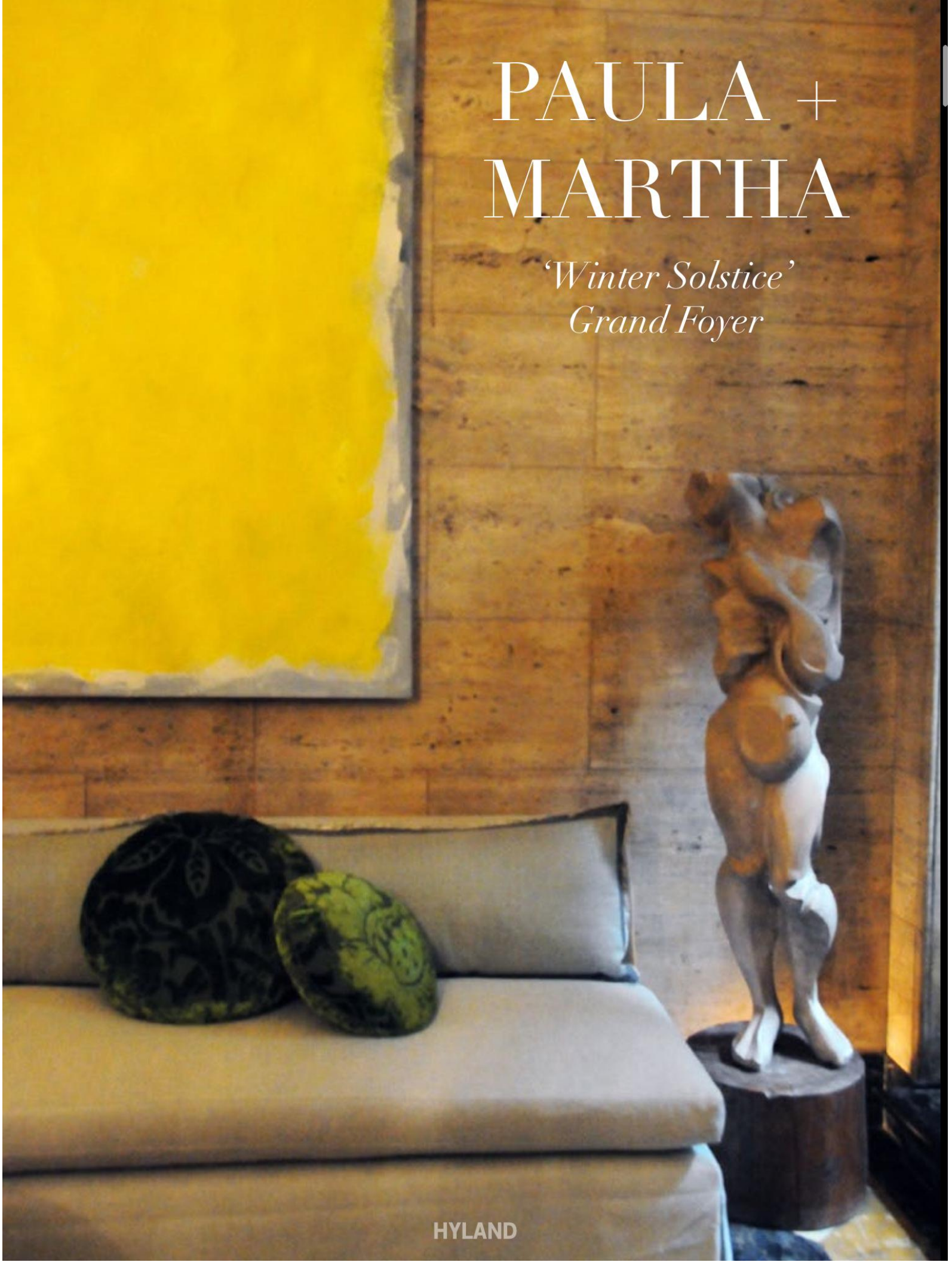


PAULA + MARTHA

*'Winter Solstice'
Grand Foyer*





*This year's house is all
about the senses-taste,
sight, smell, touch. It's a
celebration of life.*

*Iris Dankner
Founding Chairman*

HYLAND

*Painting by Ron Gorchov,
courtesy of Cheim & Read
Pottery courtesy of
Maison Gerard*



HYLAND

EVELYN LAUDER PHOTOGRAPHY

Curated by Alice Momm

*A portrait of Evelyn
Lauder in her Palm
Beach Residence, taken
by Douglas Friedman
for Harper's Bazaar,
produced by Dugall.*





AN GALLERY
BY DESIGN
KE FRAMES
DUGGAL
ESIE BLAU
ON GERARD
LD BLAND
AL ATELIER
LEVEL

A midcentury object from the collection of the late Evelyn Lauder that inspired her splendid photo essay.

IN GREAT TASTE
FRESH SIMPLE RECIPES FOR EATING AND DRINKING WELL
EVELYN H. LAUDER
HYLAND

PAULA + MARTHA

Make an entrance on Park Avenue



Photography by
Marco Ricca

HYLAND

A successful lobby should be neither showy nor gloomy nor trite; in a grand building it must be imbued with functionality, durability, grace and a certain cheerful sense of authority. Paula Caravelli, commissioned to redecorate the lobby of a 12-story early 20th century luxury building designed by Pickering & Walker, has achieved all these qualities.

The lobby's previous incarnation endured for some thirty years before residents opted for a new arrival. Caravelli has risen beautifully to the challenge, lightening both the palette and the range of furniture to create what she calls a more modern sense of "refined tranquility." Her pale, shimmering palette consists of beige, mauve and pale green, brightly accented with gold and bronze, deepened with the occasional piece of fine rosewood or mahogany furniture.



The lobby's shell, is, of course, Greek Revival, with finely elaborated cornices, niches, pilasters and wall panels. Caravelli chose to treat these potentially heavy architectural details with a light hand, tinting the walls a white that is just barely beige. In the center of the lobby

is a splendid Tibetan hand-knotted wool and silk area rug by Doris Leslie Blau in darker tones of taupe, plum and cream. Restoration of the original plaster moldings and marble floor was done by the project's contractor, Kalinic Construction, who also fabricated the custom cabinetry throughout.



The lobby's central ensemble of antique furniture, drawn ingeniously from different countries and periods, is arranged on this area rug, and a judiciously ponderous touch is afforded by a splendid round Regency rosewood table in the manner of Thomas Hope, displaying a dense grouping of Chinese white porcelain from Balsamo Antiques. Flanking this table is a pair of Swedish late Gustavian style giltwood barrel-back

chairs, upholstered in a spectacular white satin that makes a startling yet consonant contrast to the dark, rich wood of the table. The placement of the porcelain reminds one of the brilliantly designed porcelain gallery at Dresden, reminding us that this entrance hall is also a gallery. In the background of this vignette is a huge

...lightening both the palette and the range of furniture to create what [Caravelli] calls a more modern sense of “refined tranquility.”



neoclassical antiqued mirror from Gerald Bland, and the space is further animated by fiddle leaf fig trees in generous vintage metal planters with distressed panels framed in black.

Caravelli has forged deep pockets of ease for visitors and residents en passage. For, while incorporating fine antiques into her design, Caravelli also took pains to custom design a number of comfortably venerable suites of furniture: a duet of lounge chairs in beige mohair trimmed in nail head studs; Louis XVI-inspired upholstered benches with bolsters; aged bronze "X" benches with Greek key detail; and mahogany and woven brass radiator cabinets with travertine tops. The two lounge chairs flank a striking nineteenth century Swedish Empire mirror, long, thin and graced at the top with a pediment embellished with a gilt lyre and swag design. Complementing the mirror is a Maison Jansen Bouillote mahogany and satin wood inlaid French Louis XVI style accent table with marble top, circa 1940. No lobby in a building of substance would be complete without a reception desk, and Caravelli, in "a loving ode de Jean Michel Frank," has designed an expansive one in travertine and stunning crotch mahogany that shows off the fan-like grain of the wood.



The lighting of the lobby is bright, but without artificial glare or distortion of color quality. Again, it is an inspired combination of antique and custom fixtures, including sconces which Caravelli fashioned from repurposed



nineteenth century Swedish demilune tables imported from Paris. There is a glorious hand carved gilt wood chandelier suspended over the reception area, which Caravelli had custom replicated in Paris from a smaller version she found in New York. Working with Armand LeGardeur as both lighting and architectural consultant, Caravelli sought to use a combination of “wall washers,” table lamps (including a pair of 19th Century gilt bronze candlestick lamps at the doorman’s desk from Laserow Antiques), picture lights and sconces to bring an ambient glow to the space and accentuate architectural details.

In the matter of art work, Caravelli rehung groupings of the client’s own Piranesi architectural prints throughout

the lobby. To these she added a signature of her own, a two golden screen-like wall hangings on either side of the lobby, which she had fabricated from an exquisite Japanese-inspired wall covering by DeGournay depicting magnolia trees and a long-tailed birds. The piece stands as a golden cipher of the refined tranquility which was Caravelli's mission and watchword.

In the conception and execution of this elegant project Caravelli encapsulates the very essence — its timeless civility — of Park Avenue. **H**

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