



MARY'S  
EDITORIAL (P. 7)  
Fashion was my first love, and magazines and interiors only came later. Fortunately, all three are in my daily life even if it is only because I have to get dressed every day.

After my studies in the fashion department at Artez Arnhem, I worked for ten years in our own company. We were the driving force behind the presentations from Le Cri Néerlandais – a group of six young fashion designers that wanted to conquer the world. Among them Lucas Ossendrijver (now Lanvin) and even Viktor & Rolf. Together we presented in Paris, Düsseldorf and in Milan at the Salone del Mobile. During my time at the academy, I was already busy organising shows. This is how I ended up as head of the dressing room at the Paris Institut Néerlandais during the Le Vent du Nord fashion show. All of the academies presented their most skilled students, personally selected by Lidewij Edelkoort. There was an international jury and a prize. Anja Kooops, now a celebrated stylist, won, together with fashion illustrator Peter Jeroense, with their Ell=Bell collection. They were granted a visit to Christian Lacroix in his studio. And I was invited too!

At the time, I already thought Lacroix was pretty amazing, but since that visit, his work holds something magical for me. The imaginative use of colour, the lavish patterns, the elegant and occasionally amusing illustrations. And his mad love for old-fashioned souvenirs and travelling. I can still see us sitting there, slightly nervous, on a hot pink velvet Louis XVI settee a lush ochre-coloured rug with black wavy edges at our feet. Fortunately, apart from being creative, Lacroix was also friendly and courteous. During the tour of the studio, I encountered pieces of clothing and a room divider that I recognised from a magazine article. This made everything just perfect.

This issue is filled with whimsical, joyous and extraordinary houses, collections and even hotels. All born from fashion. Couture, or actually made to measure with love. Enjoy!



#### FASHIONABLE MANSION (P. 58)

After a long search, Dean and Dan Caten, the Canadian twins behind the successful fashion brand Dsquared, finally found their dream house in London. They exchanged their rented Notting Hill home for a classical townhouse along Regent's Canal with wide, prominent stairs and limewashed pillars at the entrance. Their good friends from Dimore Studio in Milan, Emiliano Salci and Britt Moran, were practically given carte blanche. 'The only thing we didn't want was a minimalistic look,' said Dan.

And that is exactly what they didn't get: the interior is mix of American modernism, 1950s Capri, and a lot of Charlotte Perriand's style. After a three-year extensive refurbishment, the Caten mansion is far from conventional. Dimore Studio created an almost cinematographic mix of vintage design furniture, Chinese wall panels, movable wall lights, Venetian folding screens, dark-blue high-gloss paint, and velvet runners everywhere.

However, not all the suggestions made by the design team were welcome. The pumpkin-coloured room with soft-pink ceiling was one step too far for the twins. 'We just couldn't picture ourselves in this room'. Dimore Studio is known for what they call 'sbagliato': something that doesn't quite fit and is a little quirky. Despite the 'pumpkin room incident', these clients were more than happy with the result. 'We have always considered ourselves nomads but this time we have really found our home.'



#### FLAMBOYANT FLAIR (P. 72)

When you enter Matthew Williamson's apartment in London, you're in for a treat. 'OK,' Williamson admits, 'maybe I overdid it a little in the hall.' Whatever your personal opinion, the hall is a warning for what is to come. The apartment is on the ground floor of an eighteenth-century building that, fortunately, didn't need a lot of renovation: the original parquet floors and ornamented ceilings were still in mint condition.

Wondering through the apartment, it is obvious that Williamson is fond of colour. This was clear even back in 1997 when he held his first fashion show *Electric Angels*. 'I was brought up in Manchester where it is always grey and cold. But my Mum was the mixing and matching champion of colours and prints.'

'I am not driven by trends and I don't pretend to be cool or progressive, I only do what feels good to me. And this happens to be when I'm around colours, prints, and eclectic design.'

Apart from a few exceptional vintage items such as the chandelier from the seventies, nothing here is of much value. The interior may seem like a lot of coincidences thrown together, but make no mistake: it is all well-thought through. 'It may look chaotic but there is definitely a sense of order. If there is a cushion out of place, it will drive me crazy.'



#### INTO THE BLUE (P.86)

When Hester Stolk, founder and artistic director of Büro Kif, was approached by the American owners of this Amsterdam penthouse, they told her they wanted colour in their apartment to make up for the Dutch grey skies. 'I chose yellow ochre and blue. To me, ochre represents the sun and blue is Büro Kif's trademark.'

'As this building was almost completely destroyed in the second world war, the roof was no longer of original design. In a way, this was good news for us. If it had been the original seventeenth-century roof we would never have been given permission by the Amsterdam Municipality to build in the skylights.'

The guest bathroom has light-coloured swimming pool blue tiles which instantly transports you to summer. The rest of the penthouse is in petrol blue.

This canal house was once a factory and this fourth floor was used for storage. The patio is the heart of the apartment: the glass roof can be closed off which creates the idea of a winter conservatory. The owners had three wishes: an exposed brick wall, a glass chimney running all the way through to the ceiling, and a feeling of unity. Apart from the chimney, which wasn't allowed, we managed to comply with their wishes. The result is a sophisticated, chic penthouse with a touch of industrialism.



#### BACK TO MISSONI-ROOTS (P. 98)

Margherite Maccapani Missoni Amos left behind the jet-set life and went back to her roots in Vares, not too far from Milan. She has been the creative director of the M Missoni brand since 2018 and follows in her mother's and grandparent's footsteps of the brand known for its iconic zigzag print. Margherite married race-car driver Eugenio Amos who grew up in this area so when they found a plot overlooking the lake of Varese, they immediately contacted Milanese architect Aldo Cibic and asked him to build them a house with four bedrooms. 'Eugenio and I didn't agree on many points, so we decided to focus on what we both liked: straight lines, wood and stone for the exterior and a living room with a view on both sides.'

Margherita insisted on designing the interior herself. 'It turned out to be the biggest job I have ever done.' The exterior of the house may be sober and minimalistic, the interior is a wild colour explosion. She loves to browse on e-Bay or spontaneously jump in the car and drive to an antique fair somewhere in Belgium. But they never work with tape measures; they buy the things that speak to them. The best part about this house is that her family live close. And even though she couldn't wait to leave Varese when she was little, during her time in New York she realised that she belonged here. 'Here are my roots'.

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