

CRAMER: THE END OF MY TECH AFFAIR · TOMASKY ON SOFT MONEY

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"I HAVE A LOT OF IKEA STUFF. I THINK IT HAS SOMETHING TO DO WITH MY WHITE-TRASH ROOTS: I LOVE A BARGAIN." —GREG NACOZY



HIS BLUE PERIOD A self-portrait by Yelle hangs on the back wall of the guest bedroom; a smaller black-and-white drawing of his sits in the corner. The couple picked cobalt blue after painting the living room red and the front hallway yellow. Nacozy found the American quilt at an antique store in High Falls, N.Y., the Calderesque rug at a flea market. The wood hand with a bull's-eye is a recent work by sculptor Sidney Geist. The red-and-white womanly vase is by Italian potter Giovanni De Simone; Nacozy bought it at his Sicilian studio.



METAL HEADS Frank De Biasi designed the gold silk-shantung bonquette; Meyer diluted its brassiness with icy silk-satin throw pillows. "The gray plastic Vico Magistretti chairs are unbelievably comfortable," De Biasi says. A white marble Antoine Poncet sculpture (once owned by Bubbles Rothermere) holds down the Karl Springer alligator-stamped-vinyl coffee table, a steal from

the Irvington Institute Thrift Shop. The square-in-circle motif of the Meyer-designed curtain fabric (available in pj's and boxer shorts) picks up the geometries of the couple's art collection: Scavullo's Gloria Vanderbilt portrait and a stormy Elliott Puckette from the Paul Kasmin Gallery hang over the sofa; a scrawly Mark Sheinkman from Morris Hooley is displayed behind the bar.



PHOTOGRAPHED BY FERNANDO BENGOCHEA

ICE SCULPTURES Gene Meyer drew with a marker directly onto this paper shade, mounted over their prized Line Vautrin lamp base. Like the palm-size egg next to it, the lamp is made of blue mirrors and resin. The Misa Sert crystal tree, embedded in a chunk of black glass, partners up with two palms and a willow, also by Sert, in the living room. "I love the fantasy of it," says Meyer. "It's like the icy snow scene in some beautiful ballet."



REFLECTED GLORIA

MISS VANDERBILT IS THE MUSE FOR AN INTERIOR AS DRESSED-UP AS AN EVENING GOWN.

TO THE UNINITIATED, THE NAME GLORIA VANDERBILT AS HOME-DESIGN MUSE MIGHT call to mind designer jeans and that stitched white swan. But let Gene Meyer, a fashion designer himself, educate you. "In the 1960s, she used American quilts to cover the walls of her New York apartment, and put quilts on the floors and polyurethaned them," he says. "She made collages of cut paper and fabrics like gingham, and had them in these big gold frames all over the apartment." Francesco Scavullo's G.V. portrait—and Vanderbilt's more-is-more aesthetic—reigns over the Upper East Side brownstone floor-through that's home to Meyer and interior designer Frank de Biasi, providing the inspiration for both their metallic living room and their layered, patterned, and decoupage bedroom. For three years, the duo has been in an almost constant state of acquisition, adding textures, colors, and *objets*, ignoring the old adage that once you're fully dressed, you should take one item off. "Everything we've tried, we've been able to use," says De Biasi (head of interior design at Peter Marino Architect): a monumental, super-dressy gold couch; Japanese wrapping paper on a wall; a shelf swathed with red velvet; and lampshades, pillows, and floor-to-ceiling curtains made of Meyer's own mod fabrics. "My last apartment had straw on the walls, and I wanted to get away from a beige feeling," De Biasi says. "I think we accomplished that."

FRANK DE BIASI AND GENE MEYER

DE BIASI:

Inspirations: In my work, I do Japanese, Chinese, modern, 1970, 1930, 1890. Our apartment is a way for me to pick and choose and experiment. I try to look to the past and find something new.

Best texture: Combinations like the smooth, shiny silk of the banquette mixed with the thick wool of the flokati.

Design hate: Chenille. The old blankets in hotels with poodles, those I love. I hate the new chenille that's just beige. Yuck.

Favorite element of the apartment: It's really well lit for a party, for nighttime entertaining. It's an evening apartment.

MEYER:

Inspiring space: Every room Pauline de Rothschild did. She had a sense of the placement of things. And I always loved Gloria Vanderbilt's interiors—everything was a complete statement.

Must-have color: I love every color. There's the right spot for every color you like.

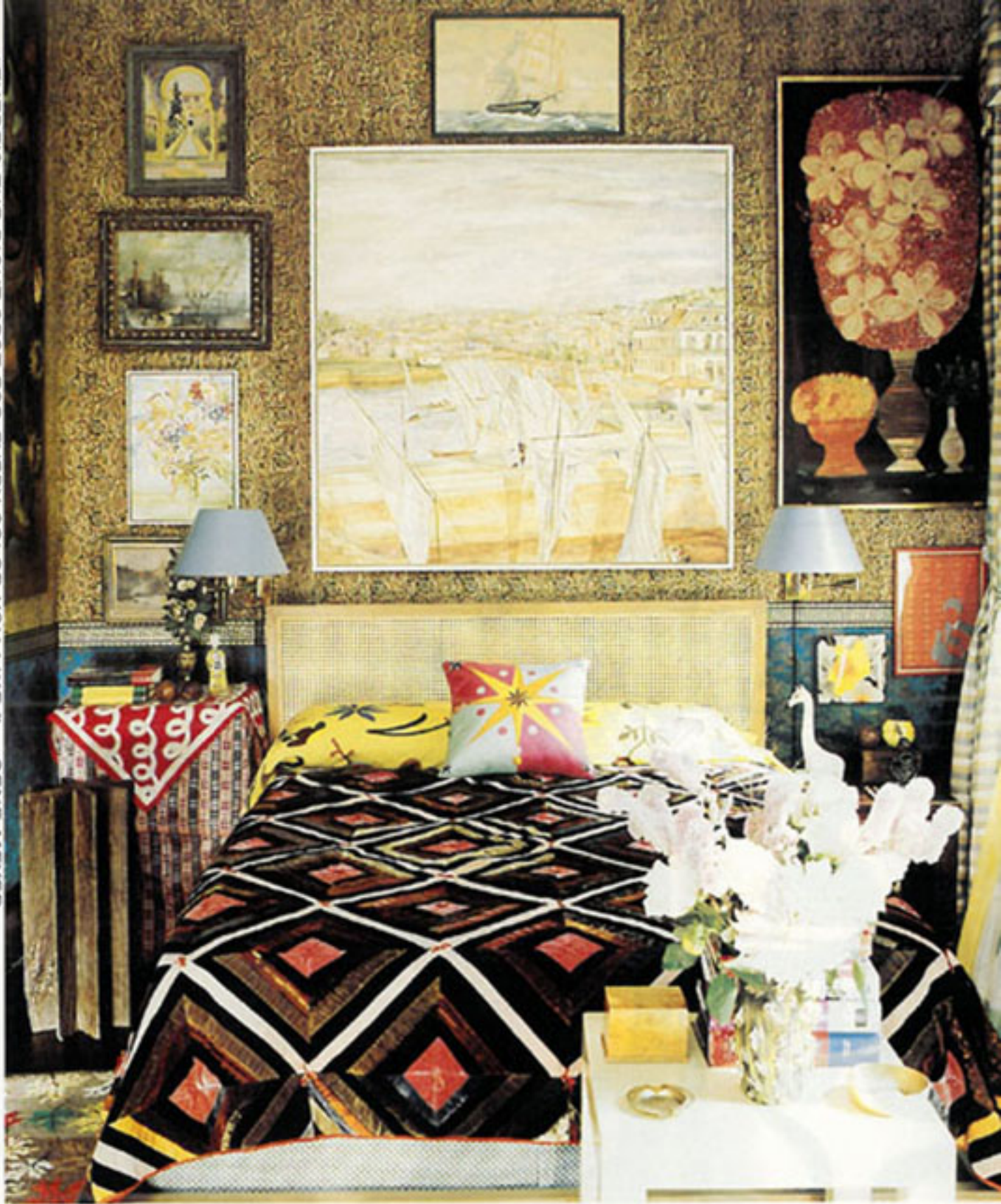
Splurge: Old fabric. There was a fabric designer named Josef Frank from the forties, and we have found his fabric that they have reissued. It's a huge-scale tropical thing that is just abstract enough, and the colors are gorgeous.



SHELL GAME Left: Inspired by Renaissance cabinets de curiosités, De Biasi tacked red velvet to a bookshelf, while Meyer cut out and colored prints of Chinese vases, purchased at Argosy, to create a collage effect on their bedroom door. The leaf-patterned wool rug is from Americana dealer Laura Fisher. Below: Insect-like brass library lamps from Ann-Morris illuminate the couple's huge collection of art-history books. The eighteenth-century Gustavian chairs, found at a Stockholm antique store, originally had brilliant-red seats, but De Biasi dyed them darker. The muse presiding here is no ancient stone goddess but a ceramic piece by contemporary British artist Oriol Harwood.



"THERE'S THE RIGHT SPOT FOR EVERY COLOR YOU LIKE." —GENE MEYER



PILING IT ON In the bedroom, the layering process began with the Indian fabric on the walls, affixed right-side-in to mute the pattern. Next, they hung turquoise metallic Japanese wrapping paper from Pearl Paint on the wainscoting. The velvet patchwork quilt, purchased at Laura Fisher, is nineteenth-century American, while the sheets and throw pillow are Meyer's own designs. A shipshape Robert Greco painting, center, anchors the Jean-Michel Frank-style bed, designed by De Biasi; it's the only holdover from his formerly beige life.