



Caroline Clifton-Mogg

HIDDEN PARIS

Discovering and exploring Parisian interiors

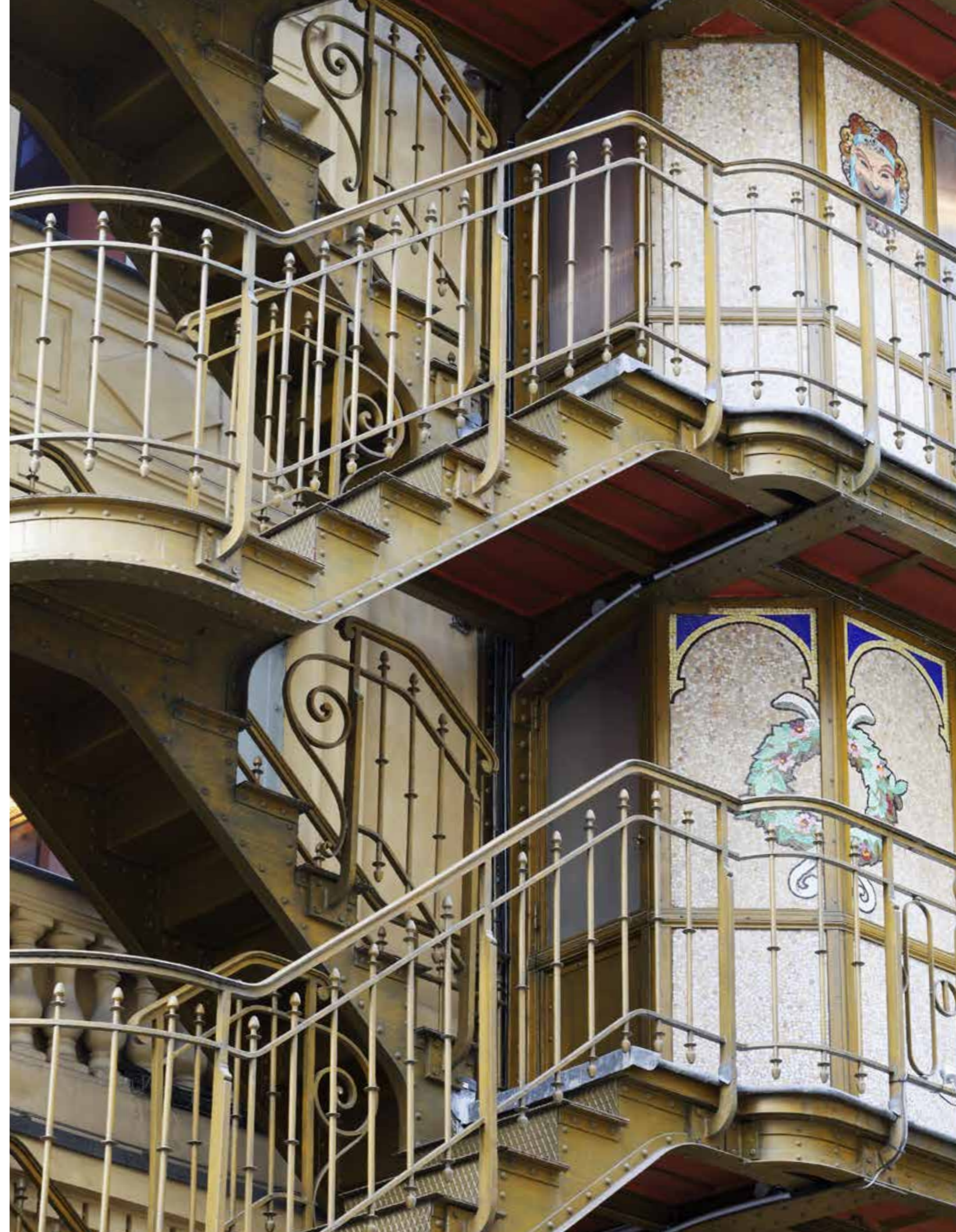
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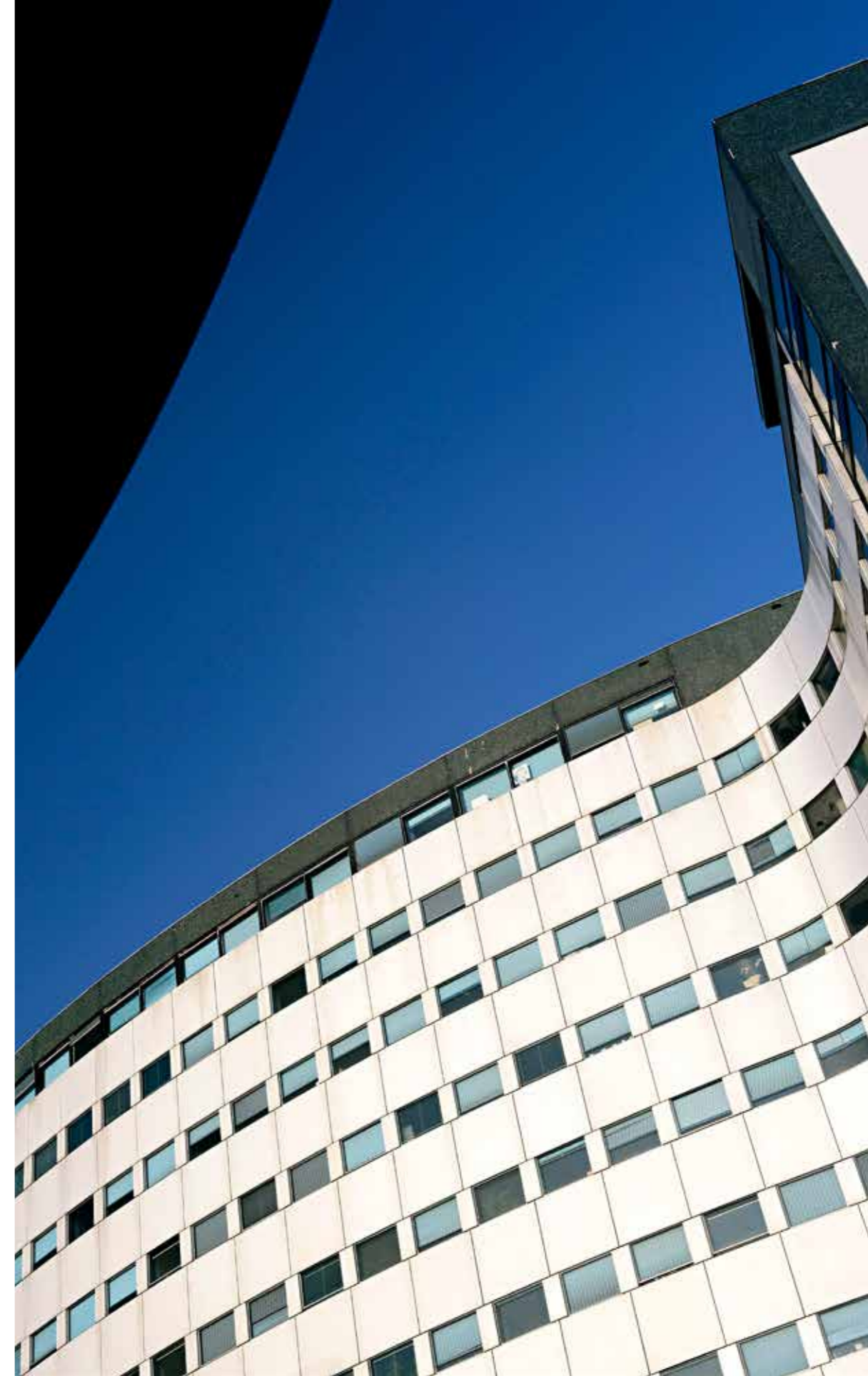
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ABOVE???
RIGHT In the ironwork of Paris can be seen the architectural history of the city. Here, the anthromorphic ironwork of the street door of a building designed in 1894 by Hector Guimard, who introduced the style in the late 1800s to the city, with his revolutionary designs for the new Metro system. Art Nouveau, as it was called, was a short-lived but immensely influential style, with its curvilinear structures and use of iron in almost organic fashion.
OPPOSITE Metal is used here not only as solid engineering in the outer staircase which winds up the outside, but also in the curved balustrading that is as much part of the design as the building itself.





THE 20TH CENTURY The 20th century saw, across Europe, a reaction to the florid lines of Art Nouveau and after the end of the First World War the Modernist movement meant that the few public buildings that were erected in Paris echoed the Art Deco style of other countries, with Le Corbusier and Mallet-Stevens producing designs of simple, elegant quality, which influenced other designers of the period, such as Charreau with his much –photographed Maison de Verre.

The Second World War and the Occupation and its aftermath brought any architectural plans to a shuddering halt until the 1960s, when General de Gaulle began a new wave of expansion. Under successive presidents, public buildings such as the Centre Pompidou were built and high-rise developments like that at La Defense began to ring the city.

The Centre Pompidou, designed by Richard Rogers and opened in 1977 was perhaps the first of the new prestige sites; today there are many more such culminating perhaps in IM Pei's now famous Louvre Pyramide which sits silhouetted against the strong, proud walls of the Louvre Palace, where the first stones were laid nearly 500 years earlier. As far as domestic architecture goes though, perhaps the strongest trend – again mirrored in other European and North American cities – is the conversion of previously industrial sites – from factories to workshops and warehouses, both in the centre of the city and stretching outwards – to architecturally imaginative and airy living spaces units, re-designed for modern living.

RIGHT AND BELOW A dining room of surprises with, on the original herring-bone parquet floor, a table by Knoll, with bentwood classic chairs by Thonet. Above hangs an airy chandelier, originally from L'Hôtel de la Tremoille. **OPPOSITE** A sure eye has put together this group of contrasts, where a Louis XV mirror above the fireplace holds together a group that includes a pair of 1950s chairs found at a flea market, and a low, leather-covered table, made by a catholic group of objects and surround a high-backed, velvet-covered banquette that surveys the whole scene.





CASE STUDY

Planet Chic

Interior designer Kara Molinari likes to take a holistic approach to her projects. Her renovation of this apartment connects the decorative arts and interior harmony.

In 1912, a mere two steps from the Eiffel Tower, the celebrated architect Albert Selonier – who was responsible for more than 300 buildings in the capital – created this apartment, which was a precursor of the modernity to come. A century later, in 2012 – as it pleases her to point out – Kara Molinari was in charge of transforming the same 300 sq meters for the new owners, an aesthetically aware couple who appreciate the art and history of the place.

The backdrop of the apartment – one of turn-of-the-century grandeur – has made renovation, if not difficult, then at the very least taxing. Before starting the actual work Kara Molinari spent eighteen months researching the right images. The objective was to retain as much history of the place, which was made easier due to the fact that many of the original elements were still in place. 'I particularly love the ornamental richness of these Parisian apartments' remarked Kara, 'and I would have been incapable, for example, of removing a single cornice or moulding.'

Introducing a contemporary feeling has not meant having to touch any of the main living areas. The only change that we have made there has been to change the dining room, which gave onto a sunny south-facing terrace, into a second sitting room and library. And although the kitchen has been totally renovated, it is still in the same position in the flat.

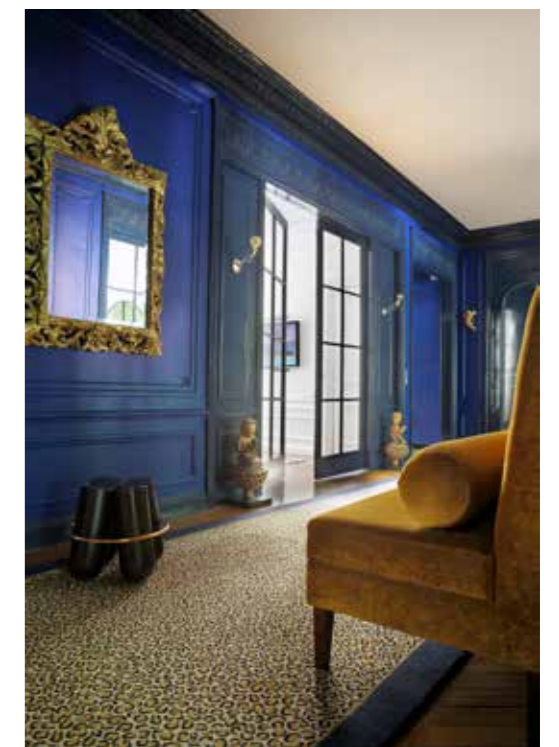
'I have deliberately added vertical columns through the space

OPPOSITE An airy office space with a carpet of elliptical design, created by Kara Molinari; this opens onto a garden terrace based on the design principles of Japanese gardens.

ABOVE The far side of the office extends through glass-paned doors into the rooms beyond. The seating unit is designed by Philippe Starck and covered in a Christian Lacroix fabric.

RIGHT In the salon a rug designed by Kara Molinari and a central glass-topped table by Gae Aulenti.

FAR RIGHT The central corridor has striking deep blue walls and a 17th-century baroque gilded Italian mirror. On the floor a leopard-print carpet provides a bold contrast.



THIS PAGE In the kitchen, an Indian teak, glass-fronted cupboard, found at a brocante in Belle-Ile, holds the glass and china. On the work surface is a collection of ceramic pitchers, all designed by Henriette.

RIGHT Above the kitchen sink, a lamp that started life as a bicycle wheel; a useful repository for postcards and notices, it was found at Maison & Objet.

FAR RIGHT The wooden dining table customized by Henriette with ceramic panels on the drawer fronts and an inset ceramic strip along the centre. A vintage floor lamp lights the table and a painting by Rafael Alterio.



inspired by the Bauhaus and the de Stijl movement, the world of Matisse and Rothko.

'I don't design in a rigid way - I let myself be carried by intuition and led by impressions. For my collection of dishes, I first make the prototype in earthenware and send them to my manufacturer in the South-West of France where they make the moulds and look after the production.' She also designs other objects for the house, from rugs that look more like paintings to small pieces of furniture and lamps.

Her apartment is a living showcase for her creativity - simply designed and decorated but with a subtle individuality. It is studded not only with her ceramics - naturally - but also with other examples of her creativity, such as a black-and-white stool in the hall - after a design by artist Rafael Alterio. In the dining room her colourful pieces are displayed on set-in shelves, which are lit by indirect lighting concealed in a niche. There is a wooden dining

table from Alexandre Tabaste, which she made into her own by ornamenting the drawer fronts with ceramic panels and creating a semi-inset strip of jewel-like coloured ceramic strip along the surface of the table. The sitting room is another combination of creation and canny finds. The work desk and stool were found at the Marché aux Puces at Saint-Ouen, the low table is a Charles and Ray Eames design and the carpet was designed by Henriette.

In the kitchen, too, there are sharp shots of originality such as, above the kitchen sink, a 'roue de velo' lamp - a bicycle wheel, on whose spokes are hung cards and photos. Clever solutions abound, from the guest room which has, amazingly, been constructed in the former service corridor, to the antique English pine wardrobe now doing service as a storage cupboard in the bathroom. Originality and creativity are everywhere.

CASE STUDY

Fornasetti under the Roof

To bring together four 'chambres de bonnes' complete with nooks and crannies to create a small, confident apartment beneath the roofs of St-Germain-des-Pres – this was the challenge for interior decorator Fabrice Diomard.

After breaking down some walls in order to open up the space, and bringing down a ceiling to expose the beams, as well as lowering the floor level, the four small sets of rooms are brought together to make an unique apartment with a strong personality. A strong graphic design in black and white combines a neoclassical spirit with a bit of vintage. The objects are mixed together with a bit of malicious wit, and it's all good. The rooms are well defined and the new sliding dormer windows increase the natural light in both the kitchen and the bedroom. Using the natural incline of the roof-line, Diomard has installed storage and cupboards beneath the windows, as well as creating a false wall in the sitting room, where he has hung an eye-catching tableaux of art works. An assortment of Vuitton trunks and

LEFT A palette-shaped table, customized by Helene d'Escayrac in black and white fabric, with a Fornasetti box on top, a combination which makes for a perspective conundrum.

BELOW Beneath the roof space, the eating corner is decorated in black and white with a table and chairs by Harry Bertoia and decorated with Fornasetti plates; the corner is separated from the larger apartment by a white-painted pillar. Traditional terracotta tiles add a warm note to the floor.

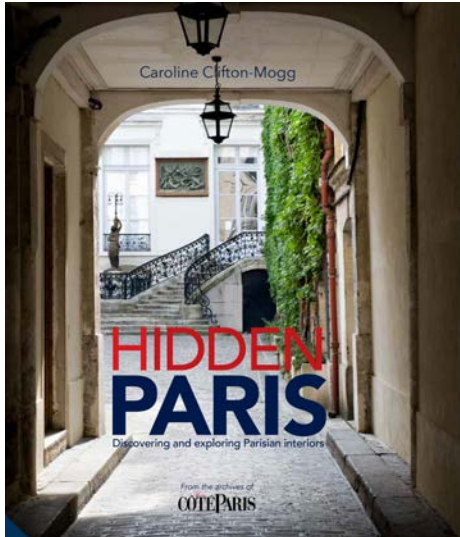
OPPOSITE, CLOCKWISE FROM

ABOVE LEFT Space has been wisely used. Flush cupboards behind the Mongolian lamb covered chair have been with pictures as if on a wall. / The obsessive stare of the Fornasetti plates are even stronger when grouped together and grounded with the plaster feet which look ready to walk. / Black and white graphics and pieces give an almost-museum like drama to the practical side of this apartment.





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HIDDEN PARIS

DISCOVERING AND EXPLORING PARISIAN INTERIORS

By Caroline Clifton-Mogg

Shows the views behind the famous courtyards, giving a glimpse into the unique culture of living in Paris and distinctively Parisian interiors.

Jacqui Small has been given exclusive access to the vast, inspiring archive of the Côté Maison stable in order to create this collection of unique interiors books.

Offers décor advice, stunning photography and truly inspirational interiors, with an insight into how Parisians decorate – with style, wit and élan.

'City of Light', 'City of Mystery', 'City of Romance' – of course, it must be Paris. No other European capital city has the same allure, charm and plethora of pleasures to be searched for and delightfully discovered. For while Paris's public buildings are there for all to admire, there is another, more secret Paris that is not so easy to find. Unlike London, or many other busy cities, Paris has always hidden much of its domestic charm behind tantalisingly closed doors – heavy wooden doors – that can only be accessed through keys, codes or the interrogation of suspicious concierges. Behind those doors are houses and apartments grouped round courtyards and gardens, which remain unseen by all except for those in the know, until now.

Hidden Paris opens the door to some of these secret interiors – both the old and the new, the classic and the quirky – and sheds a light on how Parisians really live.

Author Information

Caroline Clifton-Mogg is an experienced journalist who specializes in interior design, antiques and gardens. She is the author of many books, including the previous books in this series, *Modern Retro* and *Modern Country*, *The White Home*, *Set with Style*, *China and Glass*, *The Curtain Design Sourcebook*, *Decorating with Antiques*, *Textile Style* and *A Passion for Collecting*, and writes regularly for a number of magazines and newspapers. She lives in London.