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MAY 2019

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POINT OF VIEW



A micromosaic tea set and city scene; the pendant was designed by jeweler Elizabeth Locke.

ON VIEW

Teeny-Weeny Scenes

It takes a keen eye—and a magnifying glass—to truly appreciate the pieces on display in “A Return to the Grand Tour: Micromosaic Jewels from the Collection of Elizabeth Locke.” The exhibition, at the Virginia Museum of Fine Arts in Richmond (April 27–September 2), focuses on micromosaics, an Italian art form characterized by extreme patience and steady hands that was sought out by visiting aristocrats in the 18th and 19th centuries. Virginia-based jeweler Elizabeth Locke began collecting these exquisite miniatures 30 years ago; they’ve been a source of delight and inspiration for her ever since. It’s a big show of tiny pendants and brooches, so before you go, don’t forget to clean your loupe. vmfa.museum

BY THE NUMBERS

Neiman Marcus

The Dallas-based luxury retailer opens its first **New York City** store at Hudson Yards.

188,000

square feet inside the store, which was designed by Janson Goldstein

305

pieces of art on display, among them a mobile by Alexander Calder

36

fashion boutiques, including Chanel, Louis Vuitton, and Tom Ford



60 SECONDS WITH...

Mona Hajj

THE LEBANESE-AMERICAN DECORATOR DISCUSSES HER **NEW BOOK**, LAYERING FABRIC, AND KNOWING WHEN TO STOP.

Your new book is called A Romance of East and West (Monacelli). How far east and west are we talking?

MH: Pretty far in both directions. I come from Beirut, but I moved to the U.S. when I was very young. Which direction do you look to more often for romance?

MH: East, definitely, with its wealth of history and art, layering, and textiles. I like the modernity of the West, but I always turn to the East for that sense of romance.

Has there been enough appreciation of Middle Eastern design in the United States? Do you think most people are aware that chintz is inspired by Moghul art, for instance?

MH: Hardly. In Europe, it’s way more prevalent. Not in the States, though. What should Americans know about Middle Eastern design?

MH: Syria and Lebanon have amazing design cultures. The antique furniture and intricate textiles and mosaics were so ahead of their time. Your book is about the beauty you bring to spaces. What do you avoid?

MH: I appreciate midcentury modern, but otherwise I think there is too much imitation in design. Everything is a photocopy and very predictable. What’s something that every home should have?

MH: There should always be pattern and color. Both bring character to a space. In your book, you point to William Morris and Louis Comfort Tiffany as product designers who used the “visual language” of your native culture. Do you consider their work to be cultural appropriation or homage?

MH: The Middle East borrows a lot from European culture and vice versa, so it’s always been both. Tiffany’s early work looks very Moroccan. He then developed his style into something else. Morris’s focus on organic subject matter, the patterns, textures, and colors, is very Middle Eastern. Can there ever be too many layers of fabric in a room?

MH: Absolutely. Layers are great, but you need to know when to stop.