



**HOUSE CALL**  
INSIDE THE LIVING ROOM OF JENNA LYONS (LEFT). THE AUTHOR, AT HER HOME IN BROOKLYN (BOTTOM).

That town house brims with an eclectic assemblage of items, and it is the first property featured in Calderone's new book, which shows the residences of people whose aesthetic she applauds. "Some of them are really dear friends, and some of them," she says, "I just admire from afar." There's the midcentury Rudolph M. Schindler-designed Los Angeles bungalow belonging to Pamela Shamshiri (formerly of design studio Commune), the color-splashed Manhattan town house belonging to Webster founder Laure Hériard Dubreuil, the Montauk getaway of Stephen Alesch and Robin Standefer (of Roman and Williams), and more.

No matter how picture-perfect the presentation, livability is what Calderone values most. Throughout the book, she spotlights those elements most precious

to each inhabitant, and it's rarely the prized Jean Prouvé settee. The floors of Jenna Lyon's SoHo loft were left unfinished to show "the pitter-patter of her son running about," Calderone says. Shamshiri's furniture is on casters since her living room doubles as a yoga studio. It all harks back to Calderone's dedication to design that doesn't take itself too seriously. "I can't even tell you how many Instagram DMs I get asking me about my marble kitchen. Is that actual marble? Is that a fake material? Do you care about staining?" Her standard response: Just embrace it. "Hopefully, people can start to find beauty in the imperfection." —LILAH RAMZI



## Read the Room

In her new book, Athena Calderone takes us inside the perfectly imperfect homes of her friends.

**INTERIORS** For 14 months, Athena Calderone ping-ponged between the East and West Coast and farther off to Copenhagen and Lyon for her latest book, *Live Beautiful* (Abrams), produced with photographer Nicole Franzen. By the end, she was left with a collection of design magazine-worthy photographs, but also a number of shots that captured her from a less glamorous vantage. "I was looking at the behind-the-scenes photos, and there were all of these images of me in somebody's shower," she recalls with amusement.

After studying interior design at Parsons, Calderone launched her website, EyeSwoon, in 2011 to disseminate original photography of her unpretentious but elegant at-home life. Her rise coincided with that of Brooklyn as an aesthetic, not just an alternative borough, and she has hordes of disciples who home-make à la Athena, carrying their netted bags to the farmers market, lighting their homes with Edison bulbs, and filling their wabi-sabi vases with wildflowers. From her town-house headquarters in Brooklyn's Cobble Hill neighborhood, she cooks, hosts, and documents it all—a Martha Stewart for the millennial-minded.



**VENUS RISING**  
A NEW EXHIBITION AT THE WHITNEY ILLUMINATES THE WORK OF 20TH-CENTURY ARTIST AGNES PELTON.

## Desert Dreamer

**ART** When Agnes Pelton's airy, luminous abstractions arrive at the Whitney Museum in New York this month for *Agnes Pelton: Desert Transcendentalist*, it will be something of a homecoming for the artist, who spent much of her childhood in Brooklyn and developed her enigmatic style while living in an abandoned Long Island windmill in the 1920s. You could be forgiven, however, for not discerning these roots. At 50, Pelton, a devotee of theosophy and Agni yoga, permanently decamped to Cathedral City, California, a dusty town outside Palm Springs, and her work took on the expansive feel of the desert. Curator Gilbert Vicario, who organized the Phoenix Art Museum's traveling survey, calls her paintings "metaphysical landscapes," and the Whitney curator Barbara Haskell says the canvases were "vehicles for Pelton's own insight into spiritual enlightenment." As the art world rediscovers overlooked female artists, Pelton is often spoken of alongside Georgia O'Keeffe and Hilma af Klint. But what's really remarkable is her utterly idiosyncratic vision. "Pelton is sui generis," says Haskell. —JULIA FELSENTHAL

LEFT: NICOLE FRANZEN; BOTTOM: SARAH ELLIOTT; RIGHT: AGNES PELTON, DEPARTURE, 1932. OIL ON CANVAS, 24 x 18 IN. COLLECTION OF MIKE STOLLER AND CORKY HALE STOLLER. PHOTOGRAPH BY PAUL SALVESON.

he imported American models for his fashion show. You can't help but think he would be proud of what Henry has in mind for the house.)

"There's a proper wardrobe and also a T-shirt line," Henry explains, insisting that he wants people to feel free to style their Patou pieces their own way—tossing a beat-up denim jacket or a distressed-leather biker into the mix, for example. "For me, Patou is about joy and fun—not trying to be too complicated or too difficult. It's a friendly wardrobe." He is recounting this at Brasserie Les Deux Palais, an old-fashioned restaurant on the Ile de la Cité, around the corner from the Patou atelier. He is a regular here and a big booster of the neighborhood. "I love that Patou is on an island. We are neither Left Bank nor Right Bank. We are not posh; we are not street—we are both!" (Last April 15, Henry was in the middle of a fitting when he walked to the window and could barely see out—Notre-Dame, which he calls his closest neighbor, was in flames, and his beloved street was full of smoke. "It was apocalyptic," he says. "But she is recovering!")

Henry got this gig when he had just turned 40—a milestone he greeted with his usual infectious energy. "New job, new life!" he declares.

There's a new team as well—with the women he works alongside providing his main inspiration. "I'm surrounded by Patou girls," Henry says. "I am so lucky." In fact, the whole staff modeled for the first look book: "The guy who sews the clothes, the woman who cuts the fabric—they all chose what they wanted to wear. We don't want to be corporate—we want to bring soul and love into everything we do. We don't want to dress one girl; we want to dress many girls!" (The new Patou roster already includes Selena Gomez and Lucy Boynton.)

Though the line is sold in select retail outlets—and there is talk of a boutique in the future—Henry is committed to a direct-to-consumer sales approach that reflects how much the whole idea of consumption has changed over the last decade. "Ten years ago, my friends would save for a new coat or a new dress. Today they invest in experiences—a holiday or

a special restaurant." They also want what they want when they want it. "My friends would never buy a coat in June! We do winter, spring, summer, and fall—we call them Act 1, Act 2, Act 3, and Act 4. The idea is a collection delivered when you need it." Patou is uniquely innovative in other ways: Everything is made in Europe; the company is fiercely committed to environmental responsibility; and each garment has a QR code that you can scan to learn its backstory—from Henry's original sketch to the inner workings of the atelier to a video featuring some of the maison's factory employees.

At the end of the day, Henry believes that what we all need are clothes that will make us feel beautiful and comfortable and happy. Would he, then, perhaps prefer that Patou pieces have a certain chic anonymity? Would he rather people stop the wearer and say, "What a great coat!" or "Is that Patou?" He laughs and shrugs. "I want both!" —LYNN YAEGER



**SOMETHING TO SMILE ABOUT**  
PATOU COAT (\$2,300), SHIRT (\$720), AND EARRINGS. PATOU PAR LE COQ SPORTIF SHOES. ALL AT PATOU.COM.

## BEHIND THE LOOK

### Take a Bow

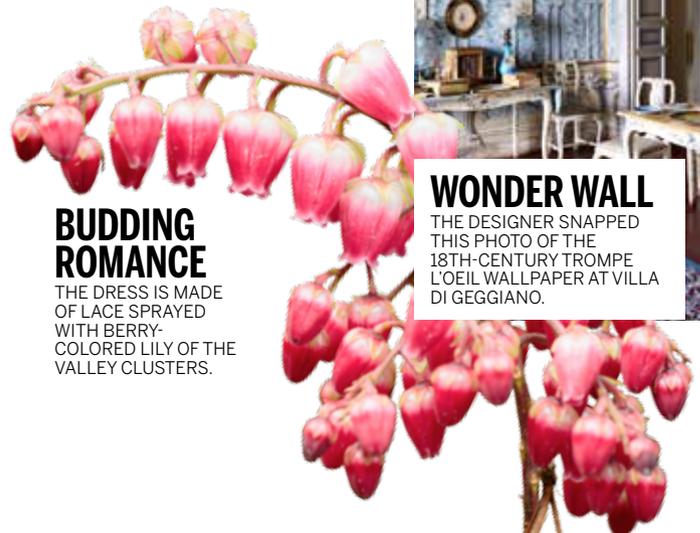
In designing this dress for Aussie actor Thomasin Mckenzie, Alexandra O'Neill of Markarian, the NYC-based label making girls-about-town even more enchanting, mined past Italian holidays—whether her own or the ones seen in *The Talented Mr. Ripley*.

"There's something about summer in Italy," she says, and more specifically, Tuscany's Villa di Geggiano, where every wall is "beautifully frescoed or covered in delicately printed fabrics." Much like the Lily of the Valley lace she used to construct this waist-nipping, hip-hugging frock. —LILAH RAMZI



### SUMMER LOVE

O'NEILL WAS INSPIRED BY THE ATMOSPHERIC ITALIAN SCENERY OF *THE TALENTED MR. RIPLEY*.



### BUDDING ROMANCE

THE DRESS IS MADE OF LACE SPRAYED WITH BERRY-COLORED LILY OF THE VALLEY CLUSTERS.

### WONDER WALL

THE DESIGNER SNAPPED THIS PHOTO OF THE 18TH-CENTURY TROMPE L'OEIL WALLPAPER AT VILLA DI GEGGIANO.

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