

THE Quarterly



N°4

THE INNKEEPERS 22

DLN Members who serve as designers and owner-operators share what they've learned about hospitality while owning the keys to the castle.

IP THEFT IN THE AI ERA 24

An Instagram post by Member Heidi Caillier unearthed a deep well of problems with creative IP in an era of rapid-pace internet media.

RESOURCES

CHRISTINE GACHOT, JOAN CRAIG,
AND TIM SLATTERY'S
LESSONS ON WORKING WITH
HOSPITALITY CLIENTS
40

FORUM RETREAT IDEAS TO SPARK
MEANINGFUL CONNECTION
18



*
REMEMBERING
RON
TUMPOWSKY
54
TRACI ZELLER
56
ALICE KRIZ
57



The living room in a Park Avenue apartment by DLN Members Doug Wright, Michael Cox, Zuni Madera, and Matthew Tirschwell.

One Apartment, Two Renovations, Four DLN Members

Page 32

ISSUE FOUR – AUTUMN 2024

Now Offering

*DLN Group
Insurance
Through Chubb*

**MORE INFORMATION ON
PAGE 11**



PARTNER SPOTLIGHT

Formed For Makes Sourcing Large-Scale
Art a Breeze **PAGE 44**

The Fascinating Multi-Continental History
of Tai Ping Carpets **PAGE 38**

● SHOULD BEIRUT BE YOUR NEXT
DESTINATION? **12** ●

REPORT

JON PICOULT'S KEYS FOR CREATING
RETURN CLIENTS **28**

PROJECT STUDIES

A BROADWAY GREEN ROOM **14**

AN AT-HOME SPEAKEASY **50**

AN ARTFUL “ANTI-PARK AVENUE”
APARTMENT **32**



THE
Quarterly

ISSUE FOUR – AUTUMN 2024



DEAR COMMUNITY,

“Who am I?” It’s not the kind of question you ask yourself while battling the rising tide of your inbox; wrestling with your 17th management decision of the day; or ferrying your kids, pets, or aging parents to yet another appointment. If you are a DLN Member, seasoned and busy, it’s probably not a question you routinely ask in your creative process, either. In that context, the question—posed to your client—is inverted: “Who are you?”

EDUCATION



In our endlessly busy, chaotic world, however, it feels more important than ever to look in the mirror and ask ourselves the most basic, and important, question of all.

I’ve been asking it myself lately, inspired by two countervailing forces: the so-called “brat summer” we just experienced (or heard about in the news) and the terribly sudden, tragic loss of several members of the DLN community, including our very own Ron Tumpowsky (who will be lovingly memorialized at the 2024 Design Leadership Summit, and who is remembered in these pages on pp. 54-55). On one hand, the youngest members of our society are telling us to be ourselves, even if that means being bold, angular, or even a little bit messy (i.e. “brat”). Raised online, they know that perfect images aren’t real; that filters are fake. On the other hand, the untimely loss of our friends—two, in our community, only in their 40s—reminds us to live each day as if it’s our last.

But how do we live in the moment and embrace authenticity if we aren’t in touch with ourselves? When our busy lives seemingly consist of an endless circuit of work, events, and personal obligations, with little to no time for reflection, I can’t help but wonder, What are we running from?

If we’re being honest, the answer may well be: ourselves. Yet we know that when we slow down, look in the mirror, and reconnect with the person staring back at us, we are better off—not only personally, but professionally. Indeed, bringing your sense of mission into alignment with who you are today may spell the difference between a business that’s so-so and one that flourishes, buoyed by an innovative approach or a unique perspective, for decades to come. Increasingly, authenticity is a prerequisite for success—and there are no signs that will be changing anytime soon.

So, in the upcoming season, let the DLN be your mirror. We may gather at glamorous events or read about each other on beautiful, slickly-designed pages, but we do so with a questing spirit, a bond of trust, a commitment to excellence, and a shared desire to grow as leaders that you simply do not find in other rooms and publications. As you peruse this issue of The Quarterly and prepare for the Summit, ask yourself “Who am I?”—not yesterday, but today—then, bring your answer with you to Edinburgh.

If your answer is a little open-ended, that’s OK: it means you’re ready to grow. Here is to growing together in Scotland and beyond!

COLLABORATION



Michael Diaz-Griffith
Executive Director and CEO



Good design is not static.

While working on this issue of *The Quarterly*, I noticed an exciting trend emerge: The idea of a design project as a transforming, evolving creation. Case in point: A Park Avenue apartment which Douglas Wright and Foley & Cox's Michael Cox and Zunilda Madera renovated in 2015 and to which they returned—with fellow DLN Member Matthew Tirschwell—when the client was able to acquire the adjacent unit. Together, the creative team reimagined the expanded space for a family that had grown older, but also more discerning in their taste (see the results of this collaboration on page 32). SUBU Design Architecture's May Sung, meanwhile, found herself returning to a California home where she'd once designed a playroom with a new edict to turn that space—since outgrown—into a speakeasy-style lounge for adult children.

While we think of landscape design as ever-growing, architecture and interiors are often relegated to static territory, their projects considered a one-and-done. But for people who really *live* in their homes—or, at the very least, want them to reflect their latest tastes—this couldn't be further from the truth.

These continued relationships are all made possible, of course, by achieving the highest level of customer service: keeping clients coming back for more. This was the focus of the DLN's 2024 Design Leadership Workshop, whose facilitator, the acclaimed client relationship strategist Jon Picoult, shares his advice for retaining customers on p. 28 of this issue.

According to Jon, the key to good client relationships is creating not just a good product (or design), but an experience. That's a buzzword that's cropped up a lot lately, especially as the DLN engages in more conversations around hospitality design, which now seems inextricably linked to high-end residential design (just ask the DLN Members and Partners running boutique hotels, as highlighted on p. 40).

As the DLN heads into our 2024 Design Leadership Summit, where professional growth opportunities and design inspiration collide with history, culture, and community, I couldn't think of a better theme for this issue. Here's to creating not just design, but experience.



Hadley Keller
Director of Editorial and Community Engagement

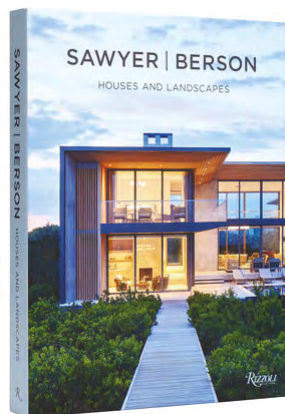




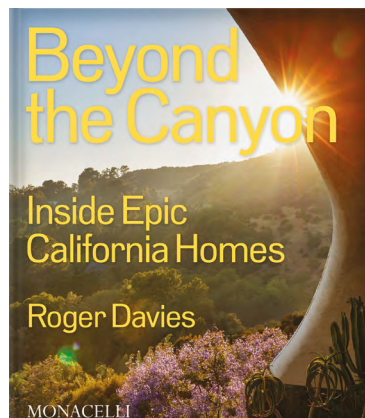
REPORT

BOOKSHELF

READ



**SAWYER / BERSON:
HOUSES AND LANDSCAPES**
Sawyer | Berson



**BEYOND THE CANYON:
INSIDE EPIC CALIFORNIA HOMES**
Roger Davies



HOMES OF QUIET ELEGANCE
Wade Weissmann



THE SAVAGE STYLE
Jonathan Savage

My goal was to ensure that my book was presented in a unique, distinguished way, hence the linen cover and “tip-in.” After going through the process of creating the book, my biggest recommendation to others is that organization is key; make sure your photography is in tip-top shape from the very beginning.

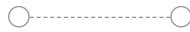
During the pandemic I was going stir-crazy not being able to shoot, so I started working on a book project of my photographs and together with the lovely team over at Phaidon/ Monacelli, I have a monograph of 19 of my favorite houses in California. Over the years I've photographed books for any number of people, but had never done one of my own. The book is filled with some of my favorite designers and architects; among others there are three houses by John Lautner, a Craig Ellwood, A. Quincy Jones, Chad Oppenheim, two by Frank Gehry, the only Oscar Niemeyer house in North America as well as a Tadao Ando house on the beach in Malibu. In between the big names are a few curios, an experimental architectural design for living by Bernard Judge in Laurel Canyon and a dream cabin in Big Sur by Will Shaw. There's a few A-list interior designers like Martyn Lawrence Bullard, Waldo Fernandez and Michael S. Smith and a few high profile owners such as artists Lari Pittman and Mary Weatherford, Sir Elton John and David Furnish, Michael Bay, and Drew Barrymore (who kindly wrote the forward for me). In the book I share stories from the shoots and what it's like to be an architecture photographer, working with designers and homeowners, the things that can make a shoot go well and the things that can go wrong. The projects are from all over California— from Big Sur to Laurel Canyon, Palm Springs and Bel Air, with off-the-cuff travel snaps that I've taken along the way dotted throughout.



**AT HOME IN FRANCE:
INSPIRATION AND STYLE IN TOWN AND
COUNTRY**
Timothy Corrigan

Having lived on and off in France for 30 years, I wanted to share my insights and inspirations. This book is for Francophiles and design lovers, filled with ideas for anyone wanting to incorporate French style into their home. The first section invites readers into my new Paris apartment and some of my favorite lesser-known places in the city. In the country section, we travel through the history, restoration, and decoration of my new 18th-century château, where I share advice on hanging art, entertaining in creative ways, and adapting rooms to fit your life.

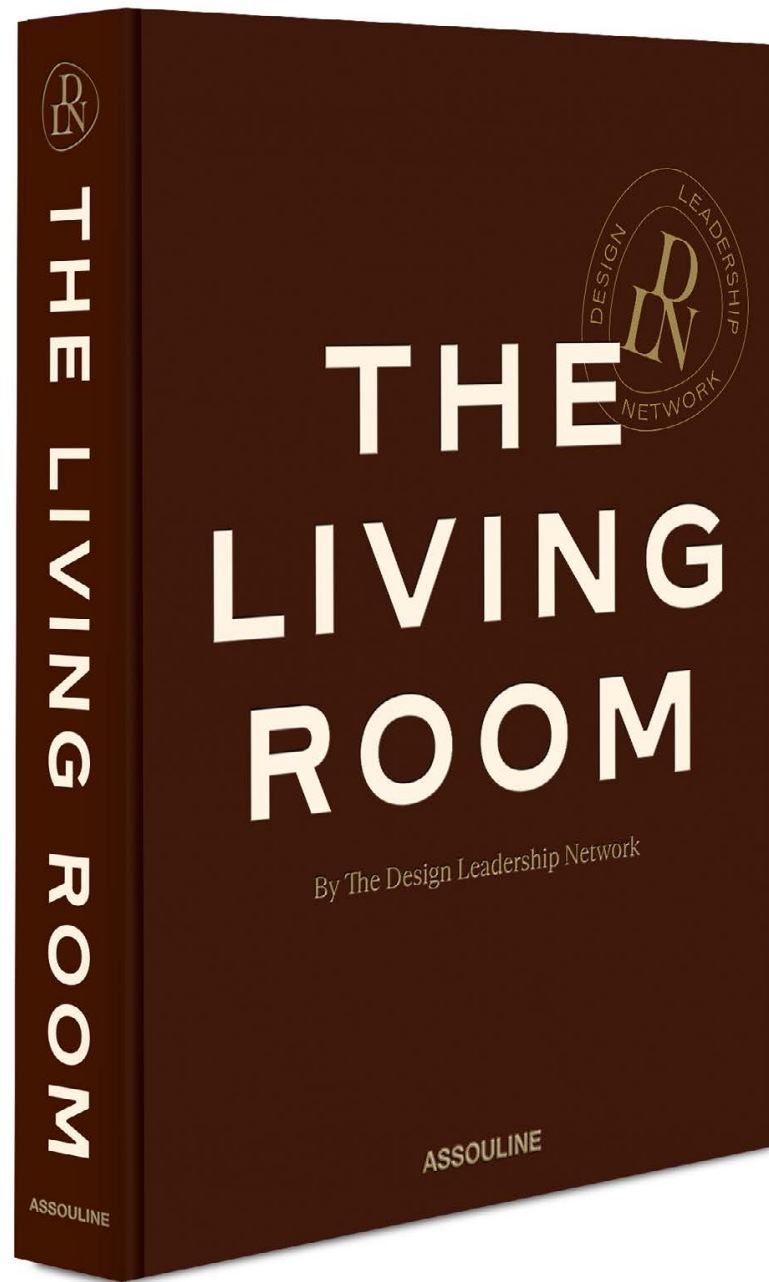




ON SALE NOW

THE LIVING ROOM

BY THE DESIGN LEADERSHIP NETWORK



7

First in an annual series of volumes compiling exceptional interiors by 225 Members and Partners across every room in the house.



*Purchase copies now at a special discount
for DLN community members!*

Not Your Average Wallcovering

Luke Edward Hall devises a collection of customizable murals for Rubelli based on Pompeii, Bloomsbury, and Renaissance frescoes.

By Luke Edward Hall



PARADE, MY LATEST COLLABORATION with Rubelli, attempts to offer a new approach to decorating walls. Nicolò Favaretto Rubelli, CEO of the fabric house, came to me with the idea of working together again not long after debut collection of fabrics, *Return to Arcadia*, launched in 2022. He talked to me about making “artworks for walls,” murals almost, but ones that could be printed and easily tailored. I often draw and paint figures as part of my practice, and we decided more or less right away to focus on a cast of characters that a customer could choose from.

“I wanted to create a parade of gods, goddesses, performers and artists, dreaming, playing music, dancing, and posing.”

I looked to Pompeii for inspiration, but also Bloomsbury and Renaissance frescoes. The characters take their cues from some of my favorite sources of inspiration—classical Greece, the theater and the circus. I wanted to create a parade of gods, goddesses, performers and artists, dreaming, playing music, dancing, and posing. When working on the drawings, I remember thinking fondly of Ashcombe, Cecil Beaton’s Wiltshire home, and his circus bedroom there. One wet weekend in the 1930’s Beaton whiled away the time painting murals in this room along with friends including fellow artists and designers Rex Whistler and

Oliver Messel. Columns suddenly appeared out of nowhere along with harlequin-filled niches. This flight of fancy gave me much inspiration: I want my work to have a similar sense of playfulness and theatricality.

The portraits of characters I have created can be combined with different kinds of columns, curtains, borders and paneling to create fully realized murals, inspired by wall paintings I have produced for private homes and exhibitions over the years, along with historic frescoes that I love.

There is a kind of intended softness about my characters and motifs, no doubt due to my decision to paint each image in watercolor, one of my favorite mediums. I gave my finished paintings to the Rubelli team, and we faced several challenges during the next crucial phase: the artworks are pieced together digitally before being printed as whole sections, and making sure they overlapped in the right way, for example, was key for me. Naturally I also changed my mind several times, adding in and removing characters. This, of course, is just how it goes—as a collection comes together, the editing process begins, and this is very important to ensure the project works as a whole. We experimented with colors digitally, altering my watercolor washes here and there with the aim of achieving the just the right balance of color, tone and shadow. The various elements can be printed completely in grisaille, or, looking to faded old palaces for inspiration, muted color.

I hope that people will enjoy having fun with this collection, picking and choosing the characters and architectural motifs that speak to them. That, after all, is the entire point of *Parade*. *AEH*



DESIGN LEADERSHIP FOUNDATION

On Board

After joining the board of the Design Leadership Foundation this spring, DLN Member Lindsay Anyon Brier reflects on the impact of the organization—and what's to come.

Tell us how you first heard about the work of the DLF.

After hearing several students speak at previous DLN summits, I was inspired to get involved with the work of the DLF and reached out to the leadership team. I wanted to volunteer beyond just financially supporting their cause.



What spoke to you most about its mission?

Entering into the profession of design and architecture is not for the faint of heart, as we know. It can be a difficult field to navigate. While my own liberal arts university had lots of resources for career services for those wanting to enter other professional fields, I found myself a little lost on how best to approach internships and entry level positions in design.

I believe many of us in the DLN have benefitted from our personal networks or a mentor that extended a hand and opened a door for us. Opening more doors to a broader range of students from more backgrounds will make our industry stronger.

What was your biggest takeaway from participating in the workshop at MSU?

I was aware of the challenges many of the students at MSU faced in terms of financial obstacles (such as holding part time jobs while maintaining a rigorous academic schedule, difficulty affording the tech and supplies required of the program). One surprise I found in speaking to the students personally while at MSU was that especially minority and first generation college students face skepticism from their families for pursuing a creative career in architecture and design. The MSU program also focuses heavily on commercial design and it was rewarding to engage in dialogues around residential and hospitality design with the students to bring them greater awareness to the range of careers available in our industries.

What made you want to join the Board?

I was really inspired by the direct connection the Board members have with the program and the program's students working at a grassroots level to create change and opportunity in our industry. Many Board members were present volunteering in Starkville this February and others had generously sent members of their creative team. The work of the DLF is just getting started and I am excited to offer a connection to the Western states to their work to provide equity, inclusion and increased diversity in the fields of architecture and design.

What are you most excited about for the future of the DLF?

There are many initiatives currently being discussed to expand the work of the DLF to more students and more programs. We had a great amount of growth this past year with our first initiatives outside of our platform with MSU, and introduced two brand new programs - mentorship opportunities in Chicago through our partnership with One Million Degrees, and a workshop in LA with Santa Monica College. We are excited to be continuing all of these in 2025, as well as growing in other areas—watch this space!

How would you encourage your fellow DLN Members to get involved?

There is a lot of momentum to offer more volunteer opportunities for DLN members that will be announced in coming months. I encourage design firms, vendors, partners and our clients to keep the DLF in mind as a non profit that puts financial contributions directly to work to create opportunities for design students. The dinner aboard the Royal

Yacht Britannia at this year's Summit is an example of how the DLN and DLF continue to integrate, giving the DLN community more opportunities to support the DLF's incredible work. Keep an eye out for more DLN events and experiences that benefit the Design Leadership Foundation.

Lindsay Anyon Brier
DLN Member



POSTER CHILD

With its new **Palmira** design, Jamb reinterprets the classic four-poster bed.

by Charlotte Freemantle & Will Fisher, DLN Partners, Jamb

AT JAMB, ENGLISH COUNTRY HOUSE STYLE is always relevant. The look continues to define our frame of reference and we hope our new collection of four-poster beds demonstrates this abiding interest. It’s a seamless progression of Jamb’s existing reproduction furniture and includes three designs: two four-poster beds and a Ceylonese-style bed.

Inspired by antique originals, a Jamb four-poster bed, dressed generously in fine fabrics, hopes to evoke the rich, subtle charms of an English country house. One way this is achieved is through the lightly distressed paintwork, aged carefully so that a scallop shell on a cornice

achieves a textured finish of bone whites, ivory, and ash grays. One of our designs was inspired by an elegant, 18th-century bed with a stiff-leaf cornice and fluted, tapering posts and is painted in dry, chalky whites and celadon blues. We reinterpreted this original by adding a decorative scheme taken from another 18th-century painted chair. This goes to show how, although these reproduction beds are informed by antiques, we are not wholly at the behest of antique designs. Rather, our designs are reinterpretations, each alteration a considered decision backed by knowledge of the period. *DLN*



PATTERN PLAY

Timothy Corrigan’s second collection for Perennials makes the case for mixing patterns indoors and out.

I’M A BIG PROPONENT OF MIXING PRINTS (both large and small scale) with textures and stripes to achieve a rich, layered look that fully reveals itself only after you spend some time in the room. My first collection for Perennials had several large-scale patterns that are terrific for statement pieces. My new collection has more of an emphasis on upholstery for use inside the house. We use Perennials on so many of our indoor projects that I wanted this collection to address those situations where quieter patterns and textures are required. “Les Fleurs” in particular, reads like a solid chenille, but the subtle design gives that extra element of interest that a plain solid doesn’t have.

Animal prints are popular worldwide, and the new “Leaping Leopards” pattern provides a reversible print that can be used with either a light or dark field. The woven pattern design will wear so much better than a printed animal pattern. We’ve also added new colorways to the two best-selling patterns from my previous collection, “Feel The Heat” and “Go For Baroque.” There’s a fun new pink-and-green colorway and a sunny yellow version that’s sure to make you smile. *DLN*



*By Timothy Corrigan
DLN Member*





RESOURCE

ANNOUNCING DLN GROUP PERSONAL EXCESS LIABILITY INSURANCE FROM CHUBB

This additional layer of security can cover expenses that might not be covered under primary policies incurred on the job, at home, or while traveling.

Protect what you've spent a lifetime building.

AS DESIGN PROFESSIONALS WELL KNOW, sometimes things go wrong: a construction accident, a guest slips and falls on your property, a guest files a lawsuit. If you don't have the right coverage, an unfortunate situation can compromise your financial security personally and professionally. In our continued effort to provide essential resources to the design community, the DLN is now offering a Group Personal Excess Liability (Umbrella) Insurance program insured by Chubb and issued by Lockton.*

Excess Liability insurance is a critical—but often overlooked—component of personal risk management. It provides additional protection that is designed to apply should the costs of a lawsuit or damages exceed the liability limits of their primary policies for home, automobile, watercraft, and recreational vehicles. A Group Personal Excess Liability policy doesn't just help protect you when your underlying policies aren't enough. It may also provide payments for when others don't have enough coverage.

Chubb's group policy offers all the benefits of personal excess liability insurance but with higher policy limits than are typically available on individual policies, comprehensive coverage, and streamlined individual underwriting. Plus, with the buying power of a group policy, individuals can purchase coverage at a group rate.

WHAT MAKES A CHUBB POLICY STAND OUT?

Chubb's Group Personal Excess Liability policy offers benefits other standard policies may not, including:

- **Worldwide coverage:** Coverage for incidents at home or abroad—including coverage for rental cars anywhere in the world.
- **Protection on the road:** Optional coverage for accidents with an uninsured or underinsured driver.

- **Protection in the courtroom:** Coverage for defense costs in any suit seeking covered damages that continues even if the liability limit is exhausted (in excess of the primary policy).
- **Automatic coverage for not-for-profit directors and officers:** Includes bodily injury, property damage, and personal injury when acting as a non-compensated board member of a not-for-profit board or homeowners association.
- **Coverage to repair your reputation after a covered loss:** Chubb will cover the expense of hiring marketing firms to help repair reputational damage after a covered loss such as libel, slander, or a lawsuit.
- **Identity Management Services:** As a Chubb policyholder, up to \$25,000 in coverage and access to a dedicated fraud specialist to help repair and reinstate a stolen identity.

DLN GROUP POLICY DETAILS

LIMIT OF LIABILITY	ESTIMATED ANNUAL RATE
\$1,000,000	\$640.00
\$2,000,000	\$970.00
\$3,000,000	\$1,175.00
\$5,000,000	\$1,595.00
\$10,000,000	\$2,550.00

REAL EXAMPLES OF CHUBB GROUP PERSONAL EXCESS LIABILITY CLAIMS

Just like you plan for retirement, excess liability insurance is an important part of a strong financial plan. A Group Personal Excess Liability program responds when the underlying liability limits of other policies, such as home and auto, aren't enough to cover the unexpected costs of a lawsuit or accident. These underlying policies often have relatively low policy limits that could be inadequate for many real-life scenarios such as the ones below.


FIRE SPREADS TO SURROUNDING APARTMENTS

Chubb Group Personal Excess claim payment: \$2,800,000

When this Group Personal Excess client accidentally left the flame of his gas stove unattended, a fire started in his apartment and quickly spread to surrounding units. While no one was injured, the fire caused significant property damage. The client's group excess policy covered property damage to neighboring apartments, their personal property, and additional living expenses for the displaced residents. His homeowner's policy covered \$400,000; his excess policy covered \$2.8 million.

PAINTER FALLS WHILE WORKING ON HOME

Chubb Group Personal Excess claim payment: \$600,000

This Group Personal Excess client's house painter leaned over a railing and fell 15 feet. With no medical insurance or worker's comp to cover his expenses, the painter sued the homeowner. The case settled for \$900,000. The client's homeowner's policy paid \$300,000, and the excess liability policy paid \$600,000. 



Scan the QR code for more information and to register now.

MORE ABOUT CHUBB'S PREFERRED INSURANCE BROKERAGE PARTNER

Lockton is the largest independently held insurance broker in the world. With a commitment to delivering outstanding client service, our highly skilled professionals are empowered and equipped to provide tailored solutions for your family's insurance and risk management needs. As your trusted advisor, we customize our risk management programs to your unique situation and wealth preservation goals. We offer peace of mind that comes with the certainty that what you value most is well protected. As an extension of your wealth management team, our goal is to ensure your cherished possessions are protected, preserved, and perpetuated. Learn more today at lockton.com/private_risk_solutions.

If you have additional questions, please contact: Chelsea A. Conrad Private Risk Solutions Lockton Specialties, LLC- CA license 0K16249 Chelsea.conrad@lockton.com Mobile: 917.359.8364

DISCLAIMER: Chubb is the marketing name used to refer to subsidiaries of Chubb Limited providing insurance and related services. For a list of these subsidiaries, please visit our website at www.chubb.com. Insurance provided by ACE American Insurance Company and its U.S.-based Chubb underwriting company affiliates. All products may not be available in all states. This communication contains product summaries only. Coverage is subject to the language of the policies as actually issued. Surplus lines insurance sold only through licensed surplus lines producers. The claim scenarios described here are intended to show the types of situations that may result in claims. These scenarios should not be compared to any other claim. Whether or to what extent a particular loss is covered depends on the facts and circumstances of the loss, the terms and conditions of the policy as issued and applicable law. Facts may have been changed to protect privacy of the parties involved. Chubb, 202 Hall's Mill Road, Whitehouse Station, NJ 08889-1600.

DESIGN DESTINATION: BEIRUT

EDITORS NOTE:

As *The Quarterly* goes to press, Lebanon is at the center of an emerging conflict. Amid this rapidly unfolding crisis, we are running this story as-is, as a guide to and celebration of Beirut's design scene. We hope these recommendations will be useful in the future when the region is at peace.

You're familiar with Milan Design Week, Paris's Déco Off, and New York Design Week. But what about Lebanon? Fresh off of a trip to We Design Beirut, the city's inaugural design week, DLN Members Ahmad AbouZanat and Byron Risdon make the case for this design event finding a place on your calendars.

ABOUT DESIGN BEIRUT



Ahmad AbouZanat
DLN Member

Organized by publicist Mariana Wehbe, We Design Beirut was a four-day celebration of design in Lebanon's capital. The program comprised five exhibitions—plus numerous affiliated pop-ups, installations, and showcases—in locations ranging from factories to museums. Three exhibitions represented WDB's core pillars—Empower, Preserve, Sustain—while others made use of their unique locations to show craft and design in unusual surroundings.



Byron Risdon
DLN Member

AHMAD Although I've been doing more work in the Middle East lately, at first I was a little hesitant about going to a design event in Lebanon because I'm from here, I know what it's about, and I had been to others before that were very small in scale. But I figured I'd check it out, and I said, "Byron, come with me."

BYRON I was just along for the ride! Honestly I was itching to go somewhere. Mexico (for the DLN Summit) had been my only international trip since COVID, and I loved the idea of my first trip to Lebanon being with someone who knew the region. So I said, sign me up!

AHMAD For me, growing up in Beirut, the most incredible thing about this trip was getting access to the Interdesign building. This building has a really interesting backstory: It was designed by the architect Khalil Khouri in the 1970s but not completed until 1997 because of the Lebanese Civil War. His son is Bernard Khoury, a really well known architect in the region, too. The building was specifically designed to display art in a unique way. You don't stand in front of the item and look at it; you have a bird's-eye view of each item—it's quite an experience. But shortly after completion, Khalil Khouri went bankrupt and the bank got hold of the building and shut it down. The collection remained there, and no one had access to that building since then—not even the family. This was the first time it was open in decades, for an exhibition of Khalil's career as an architect and designer.

BYRON So many of the design events we go to are about making sales, getting product in front of you; this was not that. It was truly about craftsmanship and their love of artistry. Everyone was so passionate about what they were doing. That's what really resonated with me: The love that each creative had for what they did, or what they created, what they were making.

AHMAD I think that speaks to one of the things most people may not know about the design scene in the Middle East: There's a ton of custom work. If you see things online, you don't really pick on what's being custom made or not, but there's a real pride in doing things locally here and customizing. One exhibition had about 28 different designers each talking about their product and everything was produced in Lebanon. And honestly, these pieces are collectible furniture at a level you would see at any great design show.

Another thing that is key to mention here, that is different than in the U.S., is that most of the product designers are interior architects, or architects, or interior designers, and then, because people do a lot of custom, they also get into product design. One very good example is David and Nicola who are represented by Carpenter's Workshop Gallery; they are Lebanese interior architects, and that's how they got started on product. In the U.S., there tends to be a lot more specialization; in Lebanon, you don't go searching for a specific product—if you need it, you make it.



BYRON One of my goals lately has been to sort of slow down my sourcing process, to really think about every item from the angle of, *What story do I want to tell and where do I find those things that will tell that story?* Sure, I have a resource library of 100 things I can pull, but sometimes that may make me too quick to jump to something. Seeing the craftsmanship and the process here really encouraged that for me.



AHMAD It's much more common for design and manufacturing to happen under one roof here—one of my favorite companies is PS Lab, which is a lighting company that's pretty well-known internationally, and they design and manufacture their product all here in Lebanon. And that's where the craft demonstrations were held during We Design, not in an exhibition hall.

Beyond the fair, there was just so much inspiration in Lebanon. The architecture, the hotels—there was this little coaster from one hotel I stayed in and even that was so thoughtfully designed, I ended up using it as the color inspiration for my *House Beautiful* Whole Home space.

AHMAD There is so much for design lovers to discover in Lebanon: There's the Rachid Karami International Fair complex of Tripoli up north, which was built by Oscar Niemeyer but never used. It was just named a UNESCO World Heritage Site, though which has made it possible to raise funding for a reopening. The thing about Lebanon too is you can drive the whole country south to north in about four hours. So if you're going to drive up to that Oscar Niemeyer site, you'll see ten historic sites along the way. Byblos, one of the most ancient cities in the world, is right there. So you can go see a modernist marvel and ancient history in one day.

BYRON Beirut is so walkable too, so it's incredibly easy to just walk the streets and take in the architecture. And don't even get me started on the food.... *ASUN*



BEIRUT MUST-VISITS

INTERDESIGN BUILDING
BRUTALIST ICON
BY KHALIL KHOURI

VILLA AUDI
MOSAIC MUSEUM
FORMER HEAD OFFICE OF
AUDI BANK, NOW A MUSEUM
DEDICATED TO MOSAIC ART

RACHID KARAMI
INTERNATIONAL FAIR
OF TRIPOLI
OSCAR NIEMEYER-
DESIGNED EXHIBITION HALL
IN NORTHERN LEBANON

BYBLOS
ANCIENT CITY DATING TO
8800 B.C.E

PS LAB
LIGHTING DESIGN COMPANY
HEADQUARTERED IN BEIRUT.





*By Tina Ramchandani
DLN Member*

14

BACK- STAGE ACCESS

Tina Ramchandani creates an inspiring green room for the Broadway show SUFFS.





I WAS THRILLED TO HAVE THE OPPORTUNITY to work with the team producing *Suffs*, a musical that highlights the resilience of women and honors the women who fought for our rights. Without them none of us would be running our own businesses, running our own lives, or empowering and employing other women.

The HQ space was previously a dark and moody dressing room. After brainstorming with the team, we decided that we wanted to create a bright, inviting, and uplifting space. So we used the *Suffs* colors (hence the pops of purple and abundance of pink). The update highlights women artists, makers, and rebels and the space is filled with art from women artists, plus a gallery wall of women leaders.

We worked closely with Sanderson, specifying the latest collection by Giles Deacon, whose patterns and colors were ideal for our vision.

Our incredible upholstery workroom, Home Interiors by Anthony Giamita, created a custom screen with the fabric, along with matching drapery. Because we were working with a tight budget and timeline, we tried to reuse as much as possible: We repurposed a sofa and chairs, redesigning the arms to fit our style and painting the chair frame for our color scheme.

Because the space would be hosting both small and large groups, we created a seating area that could adapt, with ottomans tucked under the coffee table and a radiator cover that can be used for extra perching; a Currey & Company credenza serves as a bar and useful storage. Finally, Visual Comfort & Co. had the perfect ceiling light, which really completed the space. *AS DEN*





Get Away

Looking for inspiration for your next Forum retreat? DLN Members share their favorites.

FORUM J: BUSINESS MEETS EMOTION IN NYC

“We did an incredible retreat in New York. What was great about it was that the curriculum was a mix of business and personal. We spent a lot of time going over our lifelines—emotional but really created a strong bond—and we brought in an independent business coach to do a goal setting session. We also hosted the day time in two locations to mix up the feeling each day; both were spaces that were meaningful to members of our forum, including my offices and the NYC apartment of Lucinda Loya. It allowed members of the group to feel more connected to each other, and by doing it in a space that was personal it felt more intimate. We also made time to visit some interesting design oriented spaces and galleries to refresh our minds and spark creativity. Both evenings we did very well known restaurants, including Carbone, that felt very ‘of the place’ in NYC. All in all, the retreat was inspiring and fun—I came out of it with a renewed sense of purpose.”

Laura Bindloss

“NYC was great because it's a central hub for most of our forum members and it was a two-in-one type of experience for most: A lot of our members came to the city before or stayed after to shop for their clients. For our actual retreat time we dedicated forum time, where we did our lifelines, we also hired a business coach for a half a day to do some strategic business planning exercises, and we visited some galleries and showrooms. Probably the best bonding was our dinner reservations that we all voted on. Veronika, Soho House and Carbone for an authentic NYC experience. Our next retreat is planned for Louisville in September. One of our members has a house there so we will all be staying together.”

Rosario Mannino

BETTER THAN 10: ROVING ADVENTURES

“Our forum was founded as virtual, so getting together for retreats in person has always been memorable. We aim for two or three times a year-- typically during the Summit, the Business Forum and before the holidays. When in Mexico City, Michele Trout organized a walking tour to some extraordinary resources and galleries, followed by a mezcal tasting. Another time, Jeffrey Bershad hosted us for our usual Forum agenda at the PJ headquarters and literally rolled out the red carpet, lined with clapping/cheering PJ team members with that spirit that only the Bershads can inspire. Most recently in June, we met at Herman Miller for our typical session and then met later for a night out together, closing the Century Club.”

Joan Craig

LION'S GATE PORTAL: WINE AND HOSPITALITY IN HEALDSBURG

“We did a retreat at the beautiful Madrona Hotel (in Healdsburg, CA) designed by DLN's own Jay Jeffers. The rooms were huge and beautiful, the views spectacular, the grounds are charming, and food and drink incredibly delicious. Highly recommended!”

Brynn Olson

“Based on advice from DLN members that have done previous forum retreats, we hired a moderator for one day of our three day trip. Leading up to the retreat, I worked with Linda Schmidt to come up with an agenda for the day. Our overall schedule was great: We trickled in on Thursday afternoon/evening and spent the evening casually hanging out in the gorgeous lobby with cocktails and then having a delicious locally-sourced meal at the hotel. Friday was a full day of group work with our moderator, after which we headed into lovely Healdsburg for a meal. Saturday we met for wine tasting at Reeve and lunch at Lo & Behold in town, followed by a little window-shopping for home goods, of course! All in all I would say it was a huge success and I highly recommend both The Madrona as well as our moderator. We have decided as a group that we will do our trips every February, as we know that with so many busy schedules, planning in advance is the only path to success.”

Sandra Fox

“The experience was superb - very charming old estate, so it felt like we were at someone's amazing home vs. a hotel. And the service was excellent. We were able to go wine tasting and have dinner in town as well as cocktails and breakfast in the hotel. It felt intimate and a great way for us to bond.”

Lucie Ayres

“It was a great weekend to connect, but also a real treat to see a finished project by one of our Forum members and hear how he approached the project, the successes, and also the struggles.”

Chad Dorsey

Read more about The Madrona on p.22 of this issue!

FORUM 13: HISTORY AND SHOPPING IN CHAR- LOTTESVILLE

“I cannot recommend the forum group and retreat highly enough. Our group met in Charlottesville, Virginia where we combined meetings with outings to antique stores, the UVA campus, and a tour of Monticello. Having the one on one time collectively with no distractions was invaluable and I left feeling inspired and excited to get to work implementing the solutions to many of the collective challenges we all face.”

David Frazier

“We stayed at the Quirk Hotel where we had a private meeting room for our business meeting on Monday. We had dinner one night at the Jean George restaurant, Marigold, at Keswick Hall. Having that time together in person has helped us build invaluable trust in our Forum and truly become cheerleaders for each other. We even enjoyed surprising our member who is expecting her first baby, with a baby shower to stock her library with our favorite children's books.”

Kara Cox

“We combined a few sessions in which we discussed topics including the current biggest challenges we each face and our goals for the remainder of the year and into 2025. In addition to the sessions, we visited a few local shops and did a tour of Thomas Jefferson's Monticello. It was great to spend a few days focused on our business challenges and successes away from the day-to-day grind.”

Melissa Colgan

“Everyone left inspired and with upcoming goals. Now we just need a name for our forum now to replace “Forum 13”!”

Cindy Simes

GOTHAM GROUP: HOME VISIT IN HOUSTON

“Two of the members of our Gotham Group live in Houston, and they were wonderful hosts. Courtney arranged an intensive 8 hour day with a corporate consulting group. We saw one of her projects, took private museum tours, etc. It was a great bonding experience. She even had us to dinner at her place with a mariachi band! I went to Chandos's office, and Kati Curtis and I went to the Rothko museum. I had never been to Houston and it was a wonderful trip to learn, see the city, and be together. Our group meets in person four times a year. I don't think that many groups do that—it has been the best part of the DLN for us.”

Barry Goralnick



VIRTUAL VAULT: FACTORY TOURS AND MODERATED DISCUSSION IN CHARLESTON

“In 2023 our forum had an exceptional in-person retreat in Charleston, SC! We stayed at the beautiful Dewberry hotel and Urban Electric hosted a wonderful dinner and tour of their new state-of-the-art facilities. The following day we enlisted the help of John Drury to moderate our intensive all-day forum session. There's nothing quite like the depth and engagement of a full-day forum meeting, where every member had the opportunity for their own deep dive. We each gained invaluable insight and identified clear next steps to support both our personal and professional development.”

—
Ariel Simm

“The Dewberry is a beautifully designed and well located hotel in the heart of town, and coordinating daytime refreshments through their F&B team was very easy. Price-wise it all came together on the moderate to high side once we added in the costs associated with hiring John Drury to travel to Charleston and moderate for two days, but having him there to open up our conversations in different ways was definitely valuable for the group.”

—
Mark Williams

“We had a two day session with a moderator and worked together deepening our relationship. One standout experience was the evening we had a lovely dining experience hosted by a vendor in a charming older home.”

—
Michael Del Piero

LAVENDER FORUM: CULTURE AND CONVERSATION IN CHICAGO

“We had a really great Forum retreat last year in Chicago: great food and friends, wonderful tours, and a day of in-depth discussion. Niki put together a perfect agenda—it was action packed and really rewarding!”

—
Margie Lavender

“We decided on Chicago since it is central for all of us. We were hosted by Monogram to do a cooking demo, then spent the day with Decorators Supply, which was incredible, and went to see the Tiffany exhibit at the Driehaus Museum. We were sponsored at the University Club by Bulley & Andrews for our all day session.”

—
Niki Papadopoulos

“We are a pretty chill group with very busy lives outside work so we wanted to keep it simple and selected a location that everyone could get to easily but that also offered a lot to do and see.”

—
Mona Berman

RADPAC: CITY AND COUNTRY IN CHICAGO

“I think my favorite forum retreat thus far (though hard to pick) was our combo getaway to Chicago and The Wickwood Inn created and run by DLN members Shea Soucie and Martin Horner) on Lake Michigan. We spent our first two days together socializing and touring the art and architecture scene of Chicago, eating and drinking deliciousness along the way. Then we piled in big rented SUVs for a two day takeover of Shea and Martin's fabulous inn where we delved deep by day into an intensive workshop expertly led by John Drury then went on walks and boat rides to take in the Nature and charming village of Wickwood, and-again-ate and drank healthfully(mostly) and heartily(certainly) throughout. We fell in love with each other all over again. It was awesome and fortifying on every level.”

—
Katie Leede

“Though we've gone on many trips, Michigan was amazing—Shea's hotel is very special.”

—
Fiona West

FORUM C: SANTA BARBARA

“We just finished up an incredibly successful retreat in Santa Barbara. What made it so good was that it was on the home turf of one of our forum members, Ken Mineau, copied here. We stayed at Sea Ranch, a beautiful home that he did some renovations on, and that is available for rent. Ken and his team organized everything—we had a chef come in for a couple of nights, we went out to San Ysidro Ranch another night, and we did some interesting tours. We used Barry to moderate our group again, we've had so much insight come out of our sessions with him. We spent a couple of days doing deep dives with Barry and then we all stayed on a day to just spend time together and have some fun. Everyone found that to be a really great addition—a time to bond in a positive, lighter way.”

—
Linda Eyles



RADPAC: ANNUAL RETREATS

“My forum group, RADPAC, does an annual retreat each year together. One of the most important decisions that we all agreed on from the onset of the group is that we would always invite a facilitator to join us on our retreats. That way, each of us can explore the chosen topic fully and share with each other without one of us having to also be in charge of facilitating the meeting. We have a great time together in the evenings and share impactful discussions during the workshop portion of the retreat. We've met up together in Savannah, Los Angeles, Michigan and New York and are looking forward to our next retreat on Shelter Island. Each retreat has been unique and deeper in meaning than I would have ever imagined. The success of our retreat time together is everyone's commitment to being all in on the Forum experience.”

—
Heidi Bonesteel

“Each retreat has been really wonderful and we always have a moderator join us for part of the three-to-four day retreat. Our moderators have been Barry Kaplan as well as John and Debbie Drury. We always combine our full day (or day and half) of work with fantastic meals, sightseeing, boat rides, hikes, yoga, or even sound baths. The retreats have been a substantial reason of why our RAD PAC Forum has been so successful.”

—
David Scott

ENVISIONAIRES: EXPLORING HOUSTON

“We met in Houston at Meg Lonergan's studio. She had great gift bags for us in our hotel rooms at La Colombe d'Or, an amazing place in Houston. Our first night was dinner at Clarke's Oyster Bar. After our forum meeting at her home/office we dined at Rosie Cannonball.”

—
Erik Peterson

“Meg 'hosted' at her office, and we had great dinners and a 'workshop' day working with her coach and sharing stories about our own individual experiences and businesses. It was great meeting everyone in person for the first time, and Houston was fun to explore. We stayed in a great hotel in walking distance from her office.”

—
Bronwyn Ford

“We had a roundtable discussion about each of our businesses, issues we are facing, possible solutions and best practices for any healthy organization. It was super informative and I think helped bring us even closer together as a forum group. We of course had several fabulous meals and a few cocktail hours mixed in. All in all a very satisfying and fun experience!”

—
Joel Arencibia

From Italy With Love

Bonacina celebrates 135 years with a volume telling the story of its heritage, now available from Rizzoli.

WORKSHOP TO WRITTEN PAGE



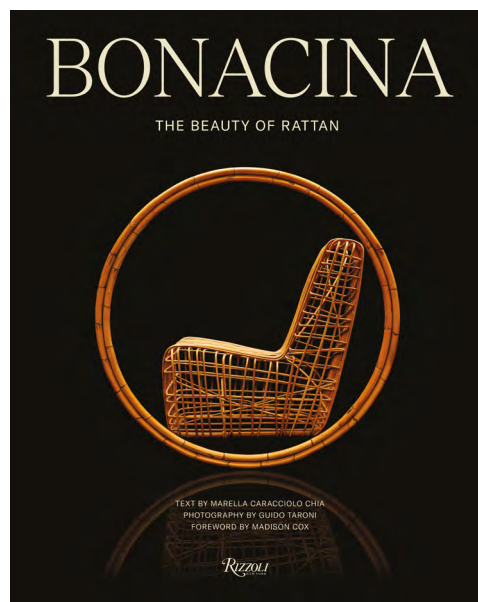
By Elia Bonacina
DLN Partner
Bonacina

THE REMARKABLE TALE OF our family's company, built over 135 years and spanning four generations, deserves to be told in a new way that can be easily shared with a wider audience. This was the goal I set for myself when, at the age of 30, I decided to embark on this exciting project. I am incredibly proud that, with the help of all the creative minds involved, we have successfully brought the book *Bonacina: The Beauty of Rattan* to life.

This book captures our story from three essential perspectives: the extraordinary clients who have often lived with our products for generations, bringing them into their private homes and hotels; the visionary interior decorators and architects who have brought our pieces to life in always new spaces; and finally, our entrepreneurial family and skilled artisans—our employees—who continue to handcraft each piece without the use of any machinery, just as they did in my great-grandfather's time.

With an annual production of 3,800 pieces, our focus remains on maintaining quality, attention to detail, and embodying the true essence of Made in Italy, with no intention of drastically increasing production but rather of continuing our tradition of excellence.

The visual narrative of this story has been boldly captured by the talented Guido Taroni, adding this eleventh book to his impressive career. Page by page, readers are guided by the exceptional storytelling of Marella Caracciolo Chia, who has lived and breathed this world all her life. We believe that those who read this book will be transported through the decades of our company's history, experiencing the passage of time through our work. *AS DLN*





PARTNER SPOTLIGHT



BONACINA IN NEW YORK

For four months this summer, Bonacina brought its Italian craftsmanship stateside for the first time, taking over a lower level space at E.R. Butler & Co. in SoHo to showcase rattan designs by Francis Sultana as well as newly developed outdoor-grade furniture in a wide variety of colors. Complementing the assortment was a selection of rugs by DLN Partner Fort Street Studio.

CAPTURING BONACINA

By Guido Taroni

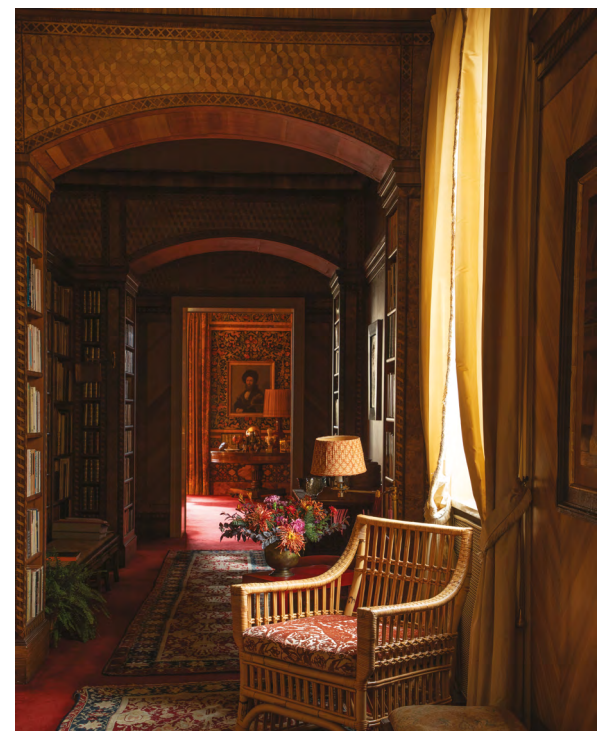
Photographer, Bonacina: The Beauty of Rattan



MY DEEP FRIENDSHIP WITH the Bonacina family—the true magic behind this book—undoubtedly stems from our shared devotion to three fundamental pillars: a love for Italian culture, a dedication to craftsmanship, and a profound respect for family values.

Having the opportunity to move freely within the company, immersing myself in a world of ideas and inspirations, was a privilege that stirred emotions within me that are difficult to express in words. Observing the production processes up close, admiring the historical products undergoing restoration, and visiting the rattan canes storage area allowed me to share those hidden and precious corners of the company, as if I were peeking through the tiny peephole of a door.

Among all the spaces I explored, the Historical Archive held a particular fascination for me. I photographed it exactly as I found it: a place where original pieces, wrapped in cloths that make them appear like ghosts, evoke the greatness and prestige of Italian design icons, preserving timeless memory and beauty. In this book, I like to think that we have managed to capture and tell a fragment of a great Italian story, a narrative that I hope will inspire and touch the heart of anyone who reads it. 



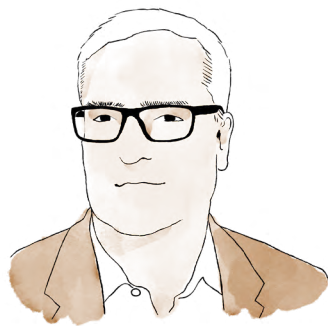


REPORT

THE INNKEEPERS

What design professionals-turned-hoteliere have learned while owning the keys to the castle.

By Kathryn O'Shea Evans



John McPhee



Jay Jeffers

MAYBE YOU'VE CHECKED INTO a hotel and had the most irritating stay of your life—scratchy bed linens, dreary lighting—and thought: “I could design a guest room so much better than this.” Some DLN Members are not only taking that step, but opening their very own properties as hoteliers on the side of their very booming design industry careers.

“I had no intention of ever owning a hotel,” says San Francisco Member Jay Jeffers. But when he first saw the circa 1880 estate in Healdsburg, California that would become his baby—The Madrona Hotel—during Memorial Day weekend of 2020, he fell hard. “It is truly a magical place—there's an energy there that you can't describe until you go there,” Jay recalls. “I had this vision of Oscar Wilde having dinner parties there and being decadent.” For John McPhee, the CEO of DLN Partner Chlewich, who (with his wife and son) cofounded The Kent Collection, a 17-room retreat in Kent, Connecticut, one muse was the town itself. About two hours north of New York City, it's set betwixt three private boarding schools and its sister town, Washington Depot, famously inspired *Gilmore Girls*. “It's really the gateway to New England,” says John, who has had a second home in Kent for years. “We get a lot of prep school parents from literally all over the world and they had no place to stay before that wasn't a 20 minute drive, so they're thrilled to have this in town.”

Each hotel is essentially a brick and mortar love letter to its location and backstory

—real or imagined. After purchasing The Madrona, Jay leaned in hard to his imagined Oscar Wilde-on-Vacay aesthetic. “I was very lucky in that when we purchased the hotel, we cataloged about 750 pieces of furniture and artwork and things like that,” he says of the estate's long-established cache of curiosities. “We ended up using about 300 of those pieces again, and some of them were from the original, carved wooden pieces that the Paxton family that built the estate had in their homes. I know that Mr. Paxton would travel by boat and did a lot of business in London, so I kind of imagined that he bought some of these pieces in the U.K. and brought them back.”

John, the former President of Design Within Reach, called on friends in the design industry to bring their own vision to life at The Kent Collection. “It was a little different approach than you would take if you were a chain hotel that needed 200 rooms to look the same,” he says. “We wanted the rooms to have individuality and personality, so we were perfectly fine getting one-offs or samples or prototypes,” he says. And it worked. “I think people are really surprised when they come out of New York City with how sophisticated these properties are in a town of 3,000 people.”

That's not to say that both owners didn't have to bring their hotels up to current standards for discerning guests. “There were huge windows that had been covered with lacy draperies and silk and that sort of thing when it was done by the previous owners, and it had its moment

as grandma's cottage,” recalls Jay. “I wanted it to be more ‘today,’ but referencing the past.”

And with any commercial space, a hard-wearing sturdiness is key. “We definitely used a lot more hospitality-grade fabrics, and outdoor fabric, so that they could withstand wear and tear a little bit more,” Jay says. He looked to Andrew Balazs's Chiltern Firehouse in Marylebone, London, and JK Place Florence for inspiration. “They've been redone, but there are some antiques in the room...there are finishes that, if a table gets scratched, you don't really notice it or it's not the end of the world. At The Chiltern, the bar, the entryway, and the reception area is all carpeted, wall to wall in a very heavy floral, leafy pattern. And I thought to myself, it's unusual for that to be a hotel in London, but it probably shows no stains.” He opted for something most major hotel brands don't for the walls: lime paint. “It's very forgiving. It already has kind of a movement to it, so it's easy to touch up. And again, if it does kind of scratch or if the walls aren't perfectly straight and all that kind of stuff, it kind of goes with the flow.” John, unsurprisingly, employed Chlewich wall-covering in many spaces. “It's class three wall protection. So it really, you can run into it with a suitcase and it bounces right back.”

For more intel on the practical measures of hospitality design, find the White Paper from our Hospitality Office Hours session on p. 40



Clockwise from top left: The Kent Collection's Firefly Inn; Jay Jeffers arranging flowers at The Madrona; a sitting area at The Kent Collection; a cozy corner at The Madrona. Opposite page: The Train Car, one of three cottages at The Kent Collection.



THE GROWING BATTLE AGAINST AI-DRIVEN IP THEFT IN DESIGN

When a major retailer stole and manipulated Heidi Caillier's work, it highlighted the escalating challenges designers face in protecting their creative rights. Writer Kristen Flanagan digs into the phenomenon—and how designers can protect themselves.

By Kristen Flanagan

24

IN JUNE, WHEN AN INSTAGRAM FOLLOWER alerted DLN Member Heidi Caillier and her photographer, DLN Professional Member Haris Kenjar, that their work had been blatantly stolen and manipulated by a major retailer, it was, sadly, not the first time either of them had seen this kind of creative theft. Intellectual property theft has become an unfortunate reality of today's fast-paced digital media landscape. Still, to Heidi, this violation felt different. "I'd never seen an image of mine altered like that before," she laments. The similarities between the original and the knockoff—presumably the result of AI modifications—were striking. The incident, which Heidi highlighted in a candid Instagram post, serves as a stark reminder of the challenges designers face to protect their creative output.

"We should all be deeply concerned about this and deeply concerned with how our work is being used," she wrote in her post, which received more than 20,000 likes. "Who gave them permission to use this? The photographer owns this image. What is our recourse here?"

We want to hear from you:
How do you manage
social media burnout?
Email [hadley@
designleadershipnetwork.org](mailto:hadley@designleadershipnetwork.org)
to join the discussion.

Of course, the answers to these questions are not simple—or particularly satisfying. In this instance, the retailer swiftly removed the image and blamed a third-party vendor, as pressure from Heidi's post grew. But beyond the pressure of a public callout, the only legal recourse

a designer has is to ask the photographer, who likely owns the rights to the image, to send a cease-and-desist letter to the offender. That's why solid contracts between designers, photographers, and home owners are so important, says Wendy Estela, a contracts lawyer who works primarily with designers.

However, when it comes to the AI of it all, the law is less clear. "The law of what to do with AI is novel. It hasn't caught up to what's

happening yet," says Estela. And even if there were a clear precedent, the next step after a cease-and-desist letter is a lawsuit. "To mount any of these fights, we're talking tens of thousands of dollars just to get your day in court," Estela says. "It's not possible," says Heidi. "Who has the time, money, and resources to do that?"

Despite the effectiveness of her Instagram post and past cease-and-desist letters sent by Haris, Heidi knows that the fight against intellectual property theft is a daunting and often futile battle. While the offender almost always removes the image, the damage is done. Not to mention the fact that these incidents highlight a troubling trend where designers must constantly be on the lookout for unauthorized use of their work.

Heidi says that her frustration is compounded by the pressures of social media, particularly Instagram, where the demand for constant content creation is relentless. The platform's algorithm changes have made it increasingly difficult for designers to gain visibility without posting extensively, adding to the burnout.

"I have almost 300,000 followers and sometimes I get 700 likes on a post," she says. The theft of her work was just another blow in a landscape that already feels overwhelming and disillusioning. "It's a never ending cycle."

Heidi's experience has resonated deeply with other designers. "There's a camaraderie around this, and we're all in it together," she says. It's a silver lining that Estela recommends tapping into. "Continuing to expose IP theft within the community is probably the most practical way to handle it," she advises. "There has to be a collective effort from various industry groups banding together, raising awareness, and lobbying against this." 

Stay tuned for upcoming
virtual programming
and educational resources
around IP theft and protection.
Email [chelsea@
designleadershipnetwork.org](mailto:chelsea@designleadershipnetwork.org)
if you'd like to be involved.



ORIGINAL

25

WORLD MARKET

Discover something...

FurnitureOutdoorRugsDecor & PillowsLightingW

Foodie Flash Sale: 10% Off ALL Food & Drinks!
Ends 6/5
[Shop Now](#)

Save an Extra 15% on Your Store P
Code: ST15
[Shop Now](#) [Details](#)

[Home](#) / [Wall Decor & Mirrors](#) / [Mirrors](#)

STOLEN & MANIPULATED

Upward Motion

Swati Goorha's design for a bold staircase is a reflection of her own professional growth.



WHEN I UNVEILED MY STAIRCASE AT THIS YEAR'S Kips Bay Decorator Show House New York, I presented the theme as one of transformation. The staircase was not merely a physical structure; it was a metaphorical journey: At the garden level, visitors were greeted by deep, dark hues reminiscent of a starry night. As they ascended, the colors gradually transitioned to celestial blue dusk, followed by dawn's soft, hopeful hues. By the time they reached the top floor, they were bathed in bright, invigorating white light. This progression mirrored the journey from darkness and confusion to clarity and enlightenment. What visitors may not have known, however, was just how much this staircase represented a journey of personal and professional growth for me.

As a design professional, there's a lot of focus on client service, business management, self-marketing, and growth strategies. Balancing these aspects, even with an excellent team, can be overwhelming. Burnout is a real issue. In 2023, I reached what seemed like the pinnacle of my career: exceptional clients, significant publications, and a fantastic team, fulfilling all my dreams for the business. Yet, the years of relentless stress took their toll, leading to a moment where I couldn't even look at design materials. I found myself questioning if this was the life I wanted—a never-ending race. What was the true purpose behind all this? Was it about having more prominent clients, gaining more notoriety, or accumulating wealth? What is truly enough, and what constitutes happiness? With my basic needs met, I sought self-actualization, questioning the value of my efforts and education.

I decided to take a break for a few weeks. We paused taking on new clients while my team focused on existing projects. I went to a meditation retreat, where I delved into my inner self to uncover why design, once my passion, had become a source of stress and emptiness. This period of introspection was incredibly valuable, allowing me to strip away layers of stress and demanding work to rediscover my core motivations. It helped me reconnect with what truly matters and brought me back in touch with nature, a transformative experience.

I've since restructured my personal life and my business approach. We now accept fewer clients, ensuring they align with our philosophy that a home should be a sanctuary and a personal reflection, not just a status symbol. Meditation and mindfulness have become central to my life, and my team now shares this understanding, treating each project as a true sanctuary.

My journey continues, but this renewed perspective has helped me reconnect with my true creative self. Surprisingly, we are now drawing clients we hadn't imagined possible. Taking the time to pause and reflect makes it clear that an Instagram-worthy life is not the goal; instead, an authentic life filled with genuine joy and contentment is what truly matters.

We could not have brought our space to life without help from our amazing Vendors and Partners: Apollo Electric, Apriori Permanent Botanicals, Art Hangs & Installs LLC, Arteriors, B. Viz Design, Baobab Collection, Benjamin Moore Paints, Christopher William Lifestyle Technology, Cottingham, LTD, Haberdashery, Hudson Green Craft, J.M. Szymanski Workshop & Gallery, Jean Rim/J. Nunez Gallery, LuxeDecorativo, Made Goods, Meystyle LED Wallpaper, Paul Swan Topen, RuggleUp, Shakúff - Bespoke Lighting, SilverLining Inc., Solutions, Steven Dailey Studio, and Todd Merrill Studio 



By Swati Goorha
DLN Member

BIG TOP

The Ticking Tent Is Coming to Brooklyn

By Christina Juarez
DLN Professional Member



AFTER A WONDERFUL DEBUT SHOW, my cofounder Ben Reynaert and I are super excited about the fall “town” edition of the ticking tent at Industria Superstudio in Williamsburg. We have some amazing vendors from last year who will also appear: Creel and Gow, Bell and Preston Antiques, Jeanette Morrow Ceramics, The Huntress New York, Storrow Jewelry—and everyone’s favorite, the Benjamin Moore Bouquet Bar with Robert Rufino and Carolyn Englefield crafting bouquets, this time to benefit the Design Leadership Foundation.

We are thrilled to welcome some new vendors in the mix: Casa Branca, Hayloft Antiques, Land of Belle, Pooky Lighting, Sister Parish, Shahkar Fine Carpets, Bunny Williams Home, and a holiday shop from Schumacher, just to name a few. The DLN will be on hand selling *THE LIVING ROOM*, their new book from Assouline, too.

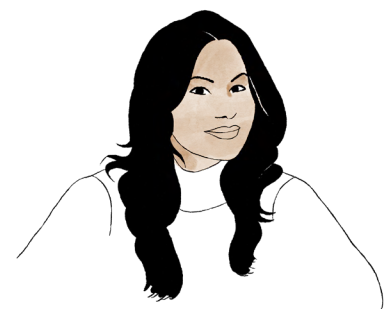
Fall is such a great time to explore and shop around New York, and we’re thrilled to be in the heart of Williamsburg just blocks from amazing restaurants such as Lilia and Misi, the Wyeth Hotel and the waterfront Domino Park. Our shoppers will definitely make a fun day of it and hopefully leave with armfuls of shopping bags!! 



SITTING PRETTY

In collaboration with Rubelli and The Kaleidoscope Project, Rydhima Brar designs a chair that speaks to her multinational heritage.

By Rydhima Brar
DLN Member




DESIGNING MY VERY FIRST ACCENT chair was a surprisingly soulful journey that blended my culture, heritage, and contemporary aesthetic. As someone deeply inspired by the vibrant energy of Memphis Milano and the rich traditions of India, I envisioned this piece as a canvas for exploring the intersection of tradition and modernity. This vision found a perfect ally in The Kaleidoscope Project, an organization dedicated to supporting artists and designers of color.

The design process was intricate and deeply personal. After countless iterations, I finally arrived at a design that felt right, yet it lacked a certain personal touch. My search for that final element led me to Quintus in Los Angeles. Just minutes before I arrived, Jobi, the showroom owner, had set out the latest collection book from Rubelli.

Phulkari and Abhla bharat patterns, reimagined through a modern lens, evoked the opulence of Punjabi and Gujarati nuptial traditions.

In Punjabi culture, a Phulkari shawl, symbolizing joy, is traditionally gifted to the bride by her mother-in-law, while Abhla, representing light and reflection, is quintessential in Gujarati weddings. These motifs resonated so deeply with me, perfectly aligning with my personal story as a Gujarati married to a Punjabi. The collection’s Mughal-inspired motifs also nodded to the aesthetics of Hyderabad, my paternal ancestral home.

Seeing the finished piece in person at Bergdorf Goodman (where it was sold to benefit The Kaleidoscope Project) felt like a beautiful fusion of Indian artisanship, Italian textile mastery, and the cosmopolitan energy of Los Angeles and New York City. This inaugural piece marks not just my entry into furniture design, but a personal manifesto on the future of global luxury—where cultural authenticity meets contemporary sophistication, creating objects that are as rich in story as they are in style. 





THREE STEPS TO CREATING LIFELONG CLIENTS



By Jon Picoult
Facilitator
Design Leadership Workshop, Ojai

DLN MEMBERS AND PARTNERS ARE EXPERTS AT DESIGNING SPACES—BUT HOW ABOUT DESIGNING EXPERIENCES?

That was the focus of the second annual Design Leadership Workshop, held this past May at California's Ojai Valley Resort. There, DLN Members and Partners learned

about the customer experience design strategies employed by some of the world's most successful brands—and how to apply those techniques to their own client experiences. Leading the workshop was customer experience expert Jon Picoult, founder of Watermark Consulting and author of the bestselling book

FROM IMPRESSED TO OBSESSED: 12 Principles For Turning Customers and Employees Into Lifelong Fans. Here, Jon outlines a few of the key focus areas that were highlighted at the workshop and enumerates what they mean for the management of your business.

01) Focus On Memory Making

What great companies recognize is that they're not just in the business of shaping people's experiences, they're in the business of shaping people's memories. Indeed, how people remember their experience with your firm is even more important than the experience itself, because it's those memories that will drive the repurchase and referral behavior that's the lifeblood of any thriving business.

PRO TIP: FINISH STRONG

Yes, first impressions are important—but final impressions are even more so. The way our brains are wired, the last thing that happens to us in an interaction exerts a disproportionate influence over our perceptions and memories of that encounter. Here are a few ways you can capitalize on those memory mechanics to elevate the impression you're leaving on clients:

- Conclude the client contracting process with a personalized, handwritten note of thanks. It's a thoughtful gesture that many clients won't expect, and probably rarely see from other businesses they patronize. As such, it'll stick out in their mind and help forge a positive impression as they begin their engagement with you.
- Finish client meetings on a confidence-inspiring note by clearly **recapping key decisions, outstanding items, accountabilities, and time frames.** When clients see that you're on top of everything, that nothing is left to chance, that everyone on the project knows who's responsible for what—it cultivates a refreshing level of trust, coming out of even the longest, most arduous meetings.
- Inject a branded act of kindness into the final project reveal— a thoughtful gesture, such as stocking a client's new wine refrigerator with their favorite spirits, or placing their children's favorite treats in the kids' newly decorated bedrooms.



02) Focus On The Front-End

One of the best ways to create a great, effortless client experience is to **get things right from the start**. By carefully engineering the upstream parts of the experience, you'll reduce the risk of unpleasantness downstream. Why? Because when you do things right at the front-end, it helps avoid client pain points later on. (After all, the best kind of client service is the kind you never need, because everything just works exactly as expected.)

PRO TIP: PLAN WELL AND SET CLEAR EXPECTATIONS

One of the best ways to shore up the front-end of the client experience is to **invest time in pre-project planning and expectation-setting, as that helps to both create peace-of-mind for clients** as well as guard against subsequent unpleasant surprises. Examples of opportunities in this regard include:

- Provide a visual roadmap to clients early in the engagement that helps them understand the different parts of the project, accountabilities, and estimated time frames. Just knowing how the process is going to unfold will make clients feel better about the experience (even if you don't actually improve the underlying process!).
- **Keep clients informed with regular, scheduled updates**, be it by phone, e-mail, or text. Expectation-setting is important, but it has to be accompanied by frequent status communications that obviate the need for clients to reach out to you for an update.
- Consult with trade professionals and product suppliers early enough in the process to help ensure that design plans aren't just aesthetically appealing, but can also be realistically executed within the client's budget and time frame parameters.

03) Focus On Emotions


People's perceptions of your client experience will largely be influenced not by their rational evaluation of the encounter, but by the emotions it elicits. For this reason, it's important to look at your client experience not just through a logical lens (i.e., was the project delivered on time and on budget?), but through an emotional one (i.e., how did the client feel after their interactions with my firm?). Also worth noting—experiences laced with emotion are more memorable. So, by stirring positive emotions in clients, you'll be creating experiences that they don't just enjoy in the moment, but also remember fondly long into the future.

PRO TIP: ACCENTUATE THE POSITIVE, MITIGATE THE NEGATIVE

Stirring experience-enhancing emotion in the client experience isn't just about eliciting positive emotions, it's also about mitigating negative ones. Here are some ways to accomplish both of those tasks:

- **Make your clients feel special by giving them your undivided attention** during meetings and calls (no glancing at incoming texts!). During each interaction, make that client feel as though they are the only person in the world.
- **Respect clients' attachment to certain possessions** that they wish to retain in the future-state space. Such items may not be Instagrammable, and their retention might mean you miss out on a revenue opportunity—but on an emotional level, accommodating such client requests is almost always the right answer.
- Pay particular attention to situations where clients may experience negative emotions—be it feeling uncertain when selecting a design professional, or overwhelmed when faced with a multitude of design choices, or anxious when the renovation begins and the hammers start swinging. Provide some extra hand-holding to clients at these times, and focus on replacing fear with confidence, worry with serenity, and confusion with clarity.

The benefits of a consistently great client experience cannot be overstated. It's a strategy that helps raise revenues and control expenses, thereby fueling long-term profitability. Importantly, however, success in this regard isn't just about the aesthetic that design professionals create; it's also about the end-to-end experience that they provide to clients.

By dedicating appropriate attention to that latter component, you'll be able to better differentiate yourself from competitors—creating a brand experience that turns more sales prospects into clients, and more clients into lifelong fans. 



Jon Picoult is founder of Watermark Consulting, a customer experience advisory firm that helps companies impress customers and inspire employees, creating raving fans that drive business growth. Author of "FROM IMPRESSED TO OBSESSED: 12 Principles for Turning Customers and Employees Into Lifelong Fans," Picoult is an acclaimed keynote speaker, as well as an advisor to some of world's foremost brands. Learn more at www.jonpicoult.com.

JORGE LOYZAGA'S STORIED FIRM CARRIES ON HIS TRADITION OF ARTFUL PLANS

It's a familiar argument in architecture and design circles—should designers know how to hand draw? In celebration of those in the “yes!” camp, we spotlight a hand-drawn rendering from our Membership. In this case, it's several drawings, all from Loyzaga Design Studio, founded by Jorge Loyzaga and now run by his daughters Fernanda and Sophia.

30

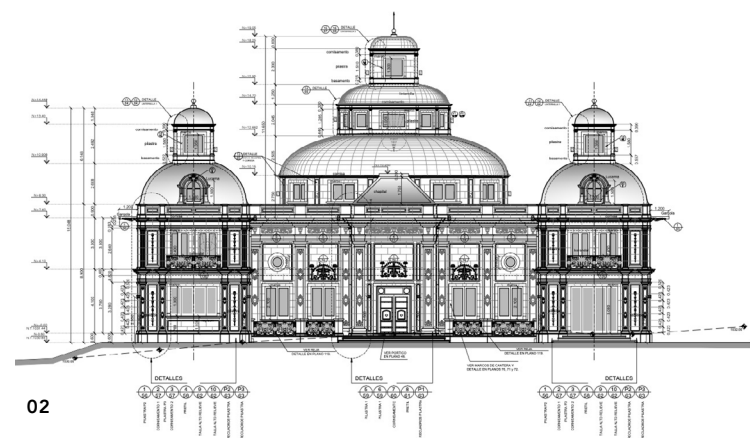
THE USE OF HAND-DRAWING AT Loyzaga is foundational to our studio. Our father began every project with a hand drawing, and we continue that tradition today, adding in the use of renderings, samples, and plans.

In many of our projects, you can trace the design evolution from Jorge Loyzaga's hand drawings (1), to the render (2), to the final project. For some clients, we don't even present renders; instead we show hand drawings or watercolors of the space, like we did for the rooms at Solar de las Ánimas (3), a beautiful and iconic hotel in Tequila, Jalisco, and the French-inspired wall murals for a restaurant (4) in the same town.

For smaller-scale designs—like the chinoiserie backsplash (5) in Fernanda's home—we first make a sample (6) and then, once it is approved, the painter paints a bigger scale directly on the wall. All of the artisans at our studio appreciate the handmade, so using this in our process is a natural extension. *DLN*



*By Sophia Loyzaga
DLN Members*



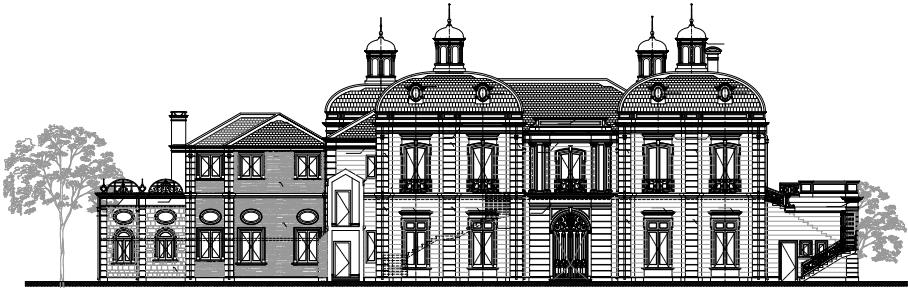
03



04



06



02



01



03

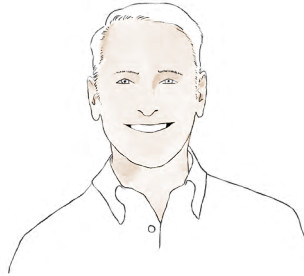


04



05

31



Michael Cox
DLN Member

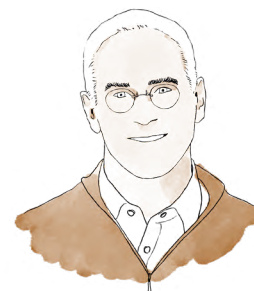


Zuni Madera
DLN Member

ROUP EFFORT



Doug Wright
DLN Member



Matthew Tirschwell
DLN Member

When a family acquires the unit adjacent to their Park Avenue Apartment, DLN Members Michael Cox, Zuni Madeira, Doug Wright, and Matthew Tirschwell turn it into an artful, multisensory enclave.





A DREAM CLIENT, A COLLABORATIVE TEAM, and a newly doubled space: What better project could you ask for? DLN Members Michael Cox, Zuni Madera, Doug Wright, and Matthew Tirschwell discuss their re-renovation of a Park Avenue apartment.

DOUG This client is part of a family for whom I've done quite a few projects: an estate in the Hamptons for his parents, a downtown apartment for him as a bachelor, and then this was an apartment when he got married and started having kids. The first one had a Soho loft feel; this one was Upper East Side but he really loved the openness of the loft, so we tried to capture the feel of that here. I worked with Michael Cox and Mary Foley on that renovation. Since then, I think we had all evolved, the client had evolved, so when he came to me four or five years ago and said he'd bought the apartment next door and next what he wanted to do, I was thrilled.

MICHAEL They, like most clients, are naturally evolving; they're gaining more life experience, they're gaining more reference points, right. I think on some levels, when it came to something like the collection of art—or even the more sophisticated thought process behind having a lighting designer—this project really represented their growth as clients.

“We had evolved, the client had evolved, but the trust was greater than ever.”

—Doug Wright

MATTHEW We had to really marry old with new, and our question was: is that going to be a limitation for us or an opportunity?

MICHAEL As the clients started seeing some of the design elements that Doug was putting together and Matthew was bringing, they started getting so excited about taking the whole thing to the next level. It was really the idea that, we can't just do these new spaces, and have it not look cohesive, right? So they were thinking, how do we go back and really elevate some of what we did seven or eight years ago?

DOUG The level of finishes was really amped up. On the second round, we had all grown where the materials we were using were really exciting. When I was younger I never would have done a full onyx bath!

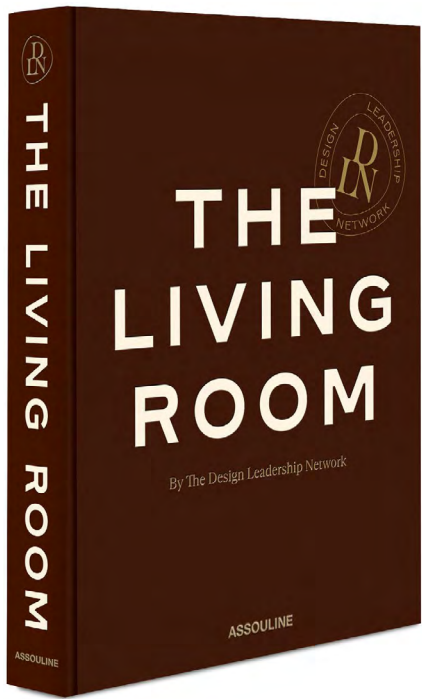
ZUNI Just going through the space, there's an experience, visually, what you touch, what you feel and see. You're going through the expe-

rience of all these beautiful, interesting interior architectural details, but there's also this artistic, sort of moving experience, as you move through—and certainly live in—this apartment.

DOUG What I really loved, and I said this when we first did the project, too, is that this project is really beautiful because there's no line between architecture and design—it's so seamless.

MATTHEW The art too—we've certainly had those clients where every single piece of art is individually wrapped in a bow of light. This was not that case. This was, fortunately, much more about the overall just living with light and living with art sort of simultaneously, and not having to make such a parade around it.

MICHAEL If you look at the photography, it does beg the question: Where does lighting end and where does art begin? Take the Iván Navarro light sculpture that you see right when you walk in the apartment: That was very intentional. We had a lot of conversation about coming in and immediately having this sense of arrival.



As seen in *THE LIVING ROOM* By
The Design Leadership Network, on sale now.





DOUG The owner loved it before, but that piece grew out of wanting to have art really integrated with design and architecture. That piece is like a continuing portal when you first walk in. The fact that it's a door to a closet makes it all the more fun. The big metal door to the private space is similar: When it's closed, it looks like a cool art piece, especially seeing the reflections across it. It doesn't even look like architecture. A big thing my clients always want is privacy and quiet, and what better privacy can you have than not even knowing it's a door?

ZUNI They started in the first unit as a young family and with the first apartment, we were very intentional with creating spaces for entertaining but also for family time. With the newer space, that evolved to be more about their studies, and also about their time with their friends, doing things that are fun and interactive. I think you really see that with the study; yes, it's about studying, but it's also about their children having this free environment to enjoy that feels special but not like a grand apartment.

DOUG The previous design was a fantastic use of space; the unorthodox move there was to have the primary bedroom in the middle of the apartment; it was counterintuitive. So in some ways by having the extra space we made it more like a traditional Park Avenue apartment: we added a separate dining room where the primary bedroom used to be, we added that amazing bar right off the library, and then the new primary suite is at the end.

MICHAEL On some levels, from a very big picture perspective, we were able to actually designate those rectangles mostly as front of house, public space, shared, giving a delineation where you go more into family, private space. There's definitely a sense—with the design, with the architecture, with the lighting—that this is where we entertain and then you step through this hallway and it feels much more cozy, intimate, private. It's cohesive, but you definitely pick up on that difference.

MATTHEW I think that's one of the most successful parts of this whole project, is that delineation. I look at the metal doors separating the family room as a kind of portal—it's almost like a time warp tunnel that transfers you to the private space.

DOUG What really makes this project great is having so much trust. The trust started on the first project with the client and with Michael and Mary and it continued on this one. And then Matthew introduced us to a lot of exciting technology that we never would have thought of. Those backlit bookcases, the lighting treatment in the playroom niches.

ZUNI We love to share our creative process as early as possible, because that's how we create the synergy where we're coming up with ideas that we become aligned on when we present to a client. That's what starts to create this cohesion and this exciting process where things evolve and come together so well.

MATTHEW From our side, it's nice when there are opportunities like this, where lighting is really valued as part of the design element, and not just an add-on. It ultimately makes the design much more successful.





THE CAPTIVATING ORIGIN STORY OF TAI PING CARPETS

The new DLN Partner carries a history that spans cultures and continents. An excerpt from the company's recent book illuminates how a Jewish immigrant from Iraq founded a dynasty and prosperous Hong Kong-based company.



38

TO UNDERSTAND TAI PING IS TO UNDERSTAND the history of Hong Kong, home to fishermen and villagers who traded in pearls, salt, and fish long before the arrival of the British. Hong Kong Island was ceded by the Qing dynasty to Great Britain ‘in perpetuity’ under the Treaty of Nanking in 1842, a result of its defeat in the First Opium War. In 1860 the Kowloon Peninsula, consisting of eight square miles, was ceded to Britain under the Convention of Peking. Nearly 40 years later, the New Territories, adjacent to Kowloon and demarcated by Boundary Street, was leased to Britain for 99 years in 1898.

Over time, Hong Kong became a booming port and thriving metropolis. As a center of entrepôt trade with China, it attracted a multicultural, diverse population keen to trade under the auspices and legal protection of the British Empire. It became home to a Chinese merchant class from Canton, the Portuguese from Macau, American, French and German traders, British civil servants, Parsees, Armenians, Sikhs and Muslims from India, Eurasians, who often acted as compradors, as well as Baghdadi Jews from Iraq, India and China. Chinese refugees also sought refuge in Hong Kong during the upheavals of the Taiping Rebellion, the Chinese Revolution of 1911, the Second Sino-Japanese War and later, the Chinese Civil War of the 1940s and turmoil of the 1950s.

One of the most prominent families at the center of this colonial melting pot was the Kadoorie family—Baghdadi Jews who followed in the footsteps of the Sassoons to tread the well-worn Silk Road from Baghdad to Bombay in India, then on to China’s treaty ports, and eventually to Hong Kong in 1880. They became naturalized British citizens and joined a small coterie of Baghdadi families, including the Sassoons, the Gubbays, and the Somekhs.

It was Elly Kadoorie (later Sir), founder of this business dynasty and father to Lawrence Kadoorie (later Lord) and Horace Kadoorie (later Sir), who first arrived in the British colony. He was followed by his brother Ellis Kadoorie (later Sir), who joined him in 1883. Together they made shrewd business investments in respected local companies such as China Light & Power (CLP) and The Hongkong and Shanghai Hotels, Limited, owners of the world-famous Peninsula Hotels and the Peak Tram. In the late 1920s, Elly began to cede control of his business empire to his sons, Lawrence and Horace, who became equal partners in the business in 1927.

In 1937, the Second Sino-Japanese War broke out and parts of China, including Shanghai, were occupied by Japanese forces. By December, as Chinese refugees crossed the border from South China into Hong Kong

to escape the Japanese invasion of Canton, the government hastily erected refugee camps to accommodate its fast-growing refugee population. Cholera outbreaks were common, and blankets, food and other necessities were donated to the refugees by Hong Kong residents.

Meanwhile, in Europe, where a violent Nazi regime was driving out Jews from Nazi-occupied territories and persecuting those who remained, another refugee crisis was unfolding. As Europe and the West closed its doors to Jewish refugees, they sought alternative havens elsewhere. One such safe haven was the visa-free port of Shanghai, known as the 'port of last resort'. The Kadoories, along with other Baghdadi Jews in Shanghai, helped these new arrivals through the creation of the Shanghai Jewish Youth Association (SJYA), which provided free schooling, meals and medical services to refugee children.

When the Japanese attacked Hong Kong on 8 December 1941, the colony proved indefensible and Hong Kong fell to the Japanese on Christmas Day. Civilians of Allied nationality were rounded up and interned in the Stanley Internment Camp. The Kadoorie Family were among the internees and in 1942 they were shipped to Shanghai where they spent the duration of the war in Cha Pei Internment Camp. Elly fell gravely ill and died in 1944. By the end of World War Two, the Family had lost nearly everything, their business assets being in countries which had been badly ravaged by war, both in Asia and Europe. As soon as Shanghai was liberated in August 1945, Lawrence Kadoorie made plans to return to Hong Kong. He was the first British civilian from Shanghai to arrive in the colony in September 1945.

In 1949, the People's Republic of China was founded, and in 1950 the Korean War broke out. Both would have a profound effect on Hong Kong's future. The Communist revolution in China gave Hong Kong new prominence globally. It also brought labor, energy and capital to the colony while exacerbating Hong Kong's 'Problem of People', as defined by the colonial government. Within a few years of the end of World War II, Hong Kong's population had roughly tripled to 1,800,000 (from a war-time low of an estimated 600,000). By 1950, that number had risen to 2,360,000, and by 1956, it was an estimated 2,500,000, approximately one third of whom were refugees.

The Kadoories were no strangers to the refugee plight. They became sought-after experts on displacement, forced migration and refugee needs after helping the European Jewish refugee community of Shanghai. After the war, the brothers increasingly turned their attention toward the plight of Chinese refugees in the colony. In 1951 the Kadoorie brothers founded the Kadoorie Agricultural Aid Association (KAAA) in partnership with the Hong Kong government that helped thousands of refugee farmers living in the New Territories.

Following the establishment of the People's Republic of China in 1949, the family's assets in the mainland became state properties, and the Kadoories moved their headquarters from Shanghai to Hong Kong. New ventures were launched in the publishing industry with the highly-regarded *Far Eastern Economic Review*, in construction with Major Contractors, and in the textile industry with Nanyang Cotton Mill, a cotton spinning mill established in partnership with two Shanghainese entrepreneurs, Y. C. Wang and H. S. Yung. The Kadoories' friendship with these entrepreneurs and other Shanghainese and American businessmen led to another new venture, one that was completely new to Hong Kong and which would have long lasting implications for the colony's refugees: The 1956 founding of Tai Ping Carpets. *ASPN*




The Kadoorie family photographed in Hong Kong (below); artisans put the finishing touches on the carpet for Grauman's Chinese Theater (above) as seen on the opposite page.





WHITE PAPER: OPTIMIZING YOUR FIRM FOR HOSPITALITY PROJECTS

AS PART OF THE DLN'S OFFICE HOURS SERIES, Members with expertise in hospitality design offered insights to working on hotels, resorts, and clubs. Missed the session?

Read on for a synopsis of key takeaways. 

THE EXPERTS

Christine Gachot, GACHOT

Joan Craig, Craig & Company

Tim Slattery, Hart Howerton

CLIENT RELATIONSHIPS

Hospitality projects often create a unique client-designer dynamic because your client may be the owner, developer, operator, or a combination of these. To work effectively with this kind of oversight, you need to develop a few good habits:

- Work With Both Parties
 - Developers and operators have different strengths, says Christine, and keeping them both happy is an important part of your job. "The best owners know what they don't know," she says. "They have to trust their operators."
- Engage Operators Early On
 - Though residential designers may be used to prioritizing aesthetics, hospitality spaces veer much more towards the practical. **"You need to think: Is it operable?"** Then you can ask, "Is it pretty?" says Tim. To best answer this first question, you'll want input from the operators/management teams early and often.
 - Quite simply, says Christine, hospitality design is about "the highest possible guest experience." Operators are the ones most familiar with that.
- Engage Designers Early On
 - On a similar note, the earlier a design professional can be brought into a project, the better chance those operational and aesthetic goals have of coming together effectively. Architects, involve them early; interior designers, advocate for early sign-on.
- ~~Don't~~ Write Off Committees
 - While we all bemoan the concept of "design by committee," having a committee as a client isn't always the worst thing, say our experts. Joan even suggests they often are quicker to make decisions, "because they're not based off of self-definition."
- ~~Don't~~ Ignore the Back of House
 - "Service is only as good as employees are happy," notes Tim. Consider the staff clients too, and involve their operational needs in your design plan.
- Nurture the Relationship
 - Unlike a residential project, hospitality projects offer the opportunity for continual refreshes. Build this into your plan and contract with these tips from our experts:
 - * Funds for Maintenance
 - ▶ Gachot earmarks a percentage of F&B sales to go toward updating the property
 - * Regular Check-Ins
 - ▶ Joan schedules annual "check-ups" with hospitality clients to go over the space and how it is working for the GM, developer, and any other associated parties.
 - Even if the space in question doesn't need a refresh, this often leads to new work, says Joan. "You show the client that you're invested in their long-term success."



RESOURCE

BILLING

Billing and fee structure may well be different for hospitality clients than for residential ones.

- Gachot bills all clients on **a flat fee basis**, a more common occurrence in hospitality but one that the studio has now adopted to residential work, too.
 - If you're good at forecasting, the number will be the same," says Christine.
- Tim, on the other hand, says Hart Howerton "could never" offer a flat fee; their sweet spot is **a project fee + hourly rate**.
 - "I have a metaphor I use with clients when they ask if I can give an estimate," says Tim. "Let's say the client is driving the car, and they want to know how much gas it takes to get to a destination. Well, if you drive straight ahead on the road, it will take X amount of time. But if you decide to take a detour into the desert and change the route, you're going to have to stop for more gas."

PROCUREMENT

Procurement for hospitality often involves an outside agent (Hart Howerton and Gachot both use one), though it doesn't have to (Craig & Company does not!). Using a recent golf club project as an example, Joan shared some tips for procurement when doing it in house:

- **Offer Large Packages When Possible**
 - By consolidating orders to a few key partners, Joan's team was able to offer them more business—which incentivized them to put a lot into her order. "They really sharpened their pencils," she says.
- Give the Longest Possible Lead Time
 - Similarly, approaching vendors with a BIG lead time (something Joan initially feared might land her at the end of a list) was much appreciated by her vendors—and also made them open to storing and receiving items.
 - Soane's Rowena Cameron-Mowat, also on the call, confirmed this strategy: **"If we can give crafters as much time as possible, we can give you a better price,"** she says.
- Work Local
 - With shipping costs currently high, Joan opted for almost all local vendors. "Numbers are great for American products right now," she said. Conversely, if you're working internationally, you'll be smart to source locally to your project **(for more on this strategy, see Timothy Corrigan's DLN Masterclass on sourcing globally).**

WORKFLOW

Much like billing, workflow and studio organization on hospitality projects differ widely from firm to firm.

- All firms on the call have their offices working on both residential and hospitality, though who is on what at any time may differ.
 - **"I'll take any ideas from anybody on my team,"** says Christine.
 - **"I like bouncing back and forth between the two,"** says Joan.
- Hart Howerton often divides hospitality projects into designers working on rooms and designers working on amenities.
- Gachot typically works on guest rooms first, then amenities, especially in a larger property.

GUEST EXPERIENCE

With decades of experience in hospitality design between them, Joan, Christine, and Tim have a fairly good grasp on the most important elements of guest experience—and what they see as being on the rise. Here's what they say will continue to matter most to developers.

- Health and Wellness
 - Tim calls new developments in this area "bordering on medical," with offerings going way beyond the typical gym and spa.
- Artisan-Made Items
 - "People want to experience objects in their environments in a weird way," says Christine. "They're very interested in those details and the stories behind them."
 - Guests are more well-versed than ever in antiques and collectible design, which offers designers an exciting reason for investing in these in hotels. Take, for example, Kit Kemp, who sources real antiques for her properties.
 - "People are very open to patina," says Joan—living finishes are now more in demand than sterile surfaces.
- Outdoor Living
 - Following the reinvigoration of public outdoor spaces spurred by COVID, our experts have seen renewed focus on gardens, terraces, and outdoor living spaces in hotels and clubs. "The outdoors is really as important as the indoors to many developers," says Tim.
- A Sense of Surprise
 - With the world at their fingertips on the Internet and travel easier than ever, **client expectations have never been higher.** If you can surprise and delight them, you're in good shape. "That's why Ken Fulk is so good at what he does," says Tim. "You never know what's coming next with him. (Watch Ken Fulk discuss his attitude towards hospitality design with Mario Carbone on the DLN website now.)."



Locals Only: Edinburgh Native DLN Member Gillian Gillies's Secret City Spots

As we prepare for this year's Design Leadership Summit in Edinburgh, we asked Edinburgh native (and current Toronto resident) Gillian Gillies to list her favorite (or, should we say, favourite?) ways to spend a few days in the Scottish city. Read on for her advice, and plan your Summit downtime accordingly!

By Gillian Gillies
DLN Member

EDINBURGH IS THE MOST WALKABLE city in the world, I think. Lots of cobbles so wear only your sensible shoes—and, much like in Mexico City, you'll need layers as the weather changes quickly. For October, I'd pack a trench coat, light cashmere gloves, and several scarves (a mix of silk, cashmere, and heavier wool). *AS DLN*

Gillian's Favorites

Climbing ARTHUR'S SEAT is a great way to spend a morning. Expect beautiful panoramic views of the city—and you will probably experience four seasons in one day on the walk up and down, so be sure to pack layers. Watch <i>One Day</i> on Netflix if you have not already seen it, as the city is featured at the beginning and end (including Arthur's Seat) and it has the best soundtrack!	lots of little independent stores. Be sure to check out two great bookstores: There's one on St Stephen Street called GOLDEN HARE BOOKS and a five minute walk away on Raeburn Place you'll find RARE BIRDS , which only stocks books by female authors.	FISHERS IN THE CITY is a great restaurant for dinner. Their original restaurant is on the shore at Leith, but this one, about a ten minute walk from St Andrew Square, is relaxed and really friendly.
Try to dine at THE SECRET GARDEN . This is where I had my wedding reception over 20 years ago! It's a beautiful restaurant with a gorgeous wine list and the decor is quite special. Its sister restaurant, The Witchery, gets all the glory, but The Secret Garden is magical. It's steps from the castle and has a great lunch menu.	The SCOTTISH MUSEUM OF MODERN ART (formerly called the Dean Gallery) is a must-see, set in beautiful gardens near the very-walkable Dean Village. The gallery also boasts a great cafe for lunch and wonderful scones and cakes!	My favorite clothing store in Edinburgh is EPITOME on Dundas Street (you can walk down here on the way to Stockbridge). It's a really nice street with several art galleries. Lisa Taylor has a great eye and I think those with a designer's eye would appreciate her curation. She even has her own collection of knitwear that is made in the Scottish borders called Cameron Taylor.
Meandering from New Town down to Stockbridge and then a wander to the BOTANICAL GARDENS would make for a lovely day. The New Town is known for its Georgian architecture, while Stockbridge is a beautiful little pocket with	Grab sandwiches and crisps from Marks & Spencer's food hall on Princes Street and have a picnic lunch in PRINCES STREET GARDENS . There is always a piper playing and good people watching. M&S has a great food hall for very British snacks and goodies as well as great ready-made meals if you are renting an Airbnb.	Spectacle lovers and wearers have to visit one of the gorgeously appointed CUBITTS stores. There's one location just a five minute walk from The Balmoral and another in the Grassmarket (which is a really popular pocket, at the rear of the Castle and close to The Secret Garden restaurant.) Inside, you'll find exquisite designs with impeccable service.

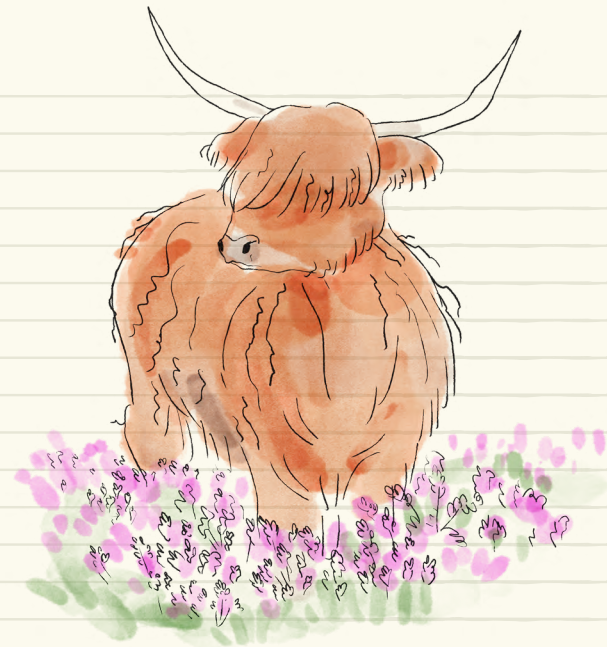


DLN Recommends

After over a year of scouting for the very best of Edinburgh, the DLN's Michael Diaz-Griffith and Meghan Buonocore have cultivated a thick black book here. See below for some of their favorite places to stay, eat, shop, and enjoy a tippie.

Restaurants

MONTROSE — Chefs Jimmy Murray and Moray Lamb,
THE KITCHIN — Chef Tom Kitchin
THE SCRAN & SCALLIE — Chef Tom Kitchin
RESTAURANT MARTIN WISHART — Chef Martin Wishart
THE SPENCE (AT GLENEAGLES TOWNHOUSE) — Chef Jonny Wright
TIPO — Chef Stuart Ralston
ELEANORE — Chef Roberta Hall-McCarron
TIMBERYARD — Chefs Jimmy Murray and Moray Lamb
LITTLE CHART ROOM — Chef Roberta Hall-McCarron
NOTO — Chef Stuart Ralston
MIRIN — Chef Sharif Gergis



Cafes / Bakeries

ARDFERN
LANNAN BAKERY



Shopping

BARD
MCNAUGHTAN'S BOOKSHOP
LIFESTORY
EDINBURGH MERCANTILE
BUFF
DICK'S EDINBURGH
KESTIN
ELLIOTT'S STUDIO

Bars

SCOTCH AT THE BALMORAL HOTEL
TIGERLILY
JOHNNY WALKER EXPERIENCE
NAUTICUS BAR
W DECK, W LOUNGE, AND JOAO'S PLACE AT THE W HOTEL



STATE OF THE ART

Formed For takes a new approach to art commissions on a grand scale.

MOST ARCHITECTS AND DESIGNERS would agree that art is a crucial part of any design project. But when it comes to sourcing—or even more so, commissioning—large-scale sculptural work can be especially daunting. Enter: Formed For. A new DLN Partner, this creative resource serves as a kind of custom workshop for sculpture. Founders Kelley (an artist by training) and Gavin (background in luxury design build) Brodin work with interior designers, architects, landscape designers, and developers to conceive, workshop, and produce large-scale, site-specific artwork. Here, we catch up with Kelley about the company vision and what sculpture can bring to a project.



How did the idea for the company come about?

Gavin and I met several years ago while I was working on a large-scale art installation for Burning Man. Gavin joined the project, and together we designed and built our first monumental sculpture, Fraktel. In addition to our love of co-designing sculpture we also recognized a significant market opportunity for customizable sculptures, that could be tailored in material and scale to fit any space, we began designing a variety of pieces. This collaborative effort led to the creation of Formed For, which now offers a design library of over 150 customizable sculptures, as well as fully bespoke commission services.

What is unique about your offering?

The ability to create bespoke sculptures by mixing materials and fabrication methods, a combination rarely seen in the industry. In addition to our vast range of stainless, bronze, Corten steel, marble, travertine, and granite sculptures, we specialize in blending these materials to achieve ultra-detailed designs. For instance, one of our sculptures features a die made from a combination of polished forged bronze, cast antiqued bronze, mirror-polished stainless steel, and leathered Carrara marble. This innovative approach allows us to craft pieces that are truly unmatched in their intricacy and customization.

What do you wish designers understood better about sourcing art for their clients?

We want designers to know they can leave all their sculpture sourcing to us, and we will create the perfect piece for their client with minimal effort and time on their part. Formed For offers comprehensive design and rendering services, along with white glove delivery and installation. Designers can simply send us a picture or a rendering of the intended space, and we will provide a full selection of sculptures incorporated into the image, ready for client presentation. We also offer complete engineering and customized base design for every project. In addition to large outdoor monumental sculptures, we have a full range of smaller interior sculptures as well.

Can you walk us through the process for a designer working with Formed For?

A designer will provide us with images or renderings and the dimensions of the desired sculpture locations for a specific project, along with their preferences for sculptures from our collection and the materials they want used. For a bespoke commissioned piece, they may send inspiration images or general direction. We then render various sculpture options into the images and create a presentation for the client. The designer and client

can select their preferred sculpture, now visualized in the intended space. Formed For will handle the engineering and base design according to the project specifications, fabricate the sculpture, and ship it to the location within approximately 20 weeks. We also offer consultation or full installation services to secure the sculpture in place.

What has been your most memorable project to date?

We recently accomplished an impressive engineering feat with a 12-foot sculpture for a residential project in The Summit Club, Las Vegas. The project featured a vast exterior wall at the front of the house, providing an ideal backdrop for a monumental sculpture. The challenge was installing it into an existing narrow 2-foot-wide water trough. Collaborating with our structural engineer, we adjusted the sculpture's depth to fit within the trough and designed a custom base to support the large scale on such a slender footprint. *AF DLN*



GAVIN BRODIN

Founder
FORMED FOR



KELLEY BRODIN

Founder
FORMED FOR

CHANGING THE NARRATIVE

As the Senior Vice President/CMO of TimberTech by AZEK, one of Sam Toole's greatest challenges is replacing an outdated idea of composite decking with a new understanding of technology, sustainability, and aesthetics.

*by Sam Toole
DLN Partner
TimberTech by AZEK*



TIMBERTECH'S ABILITY TO MIMIC natural wood so closely is one of our strongest selling points—but one of our biggest hurdles has been changing the perception of composite decking. Many consumers have had past experiences with older composite materials that didn't perform as well or look as natural as today's advanced options. Overcoming this legacy perception and showcasing the exceptional quality and beauty of modern composite decking has required a strategic approach. Through persistent education efforts, positive word-of-mouth from satisfied customers, and visible proof of our products' longevity and beauty, we've managed to significantly shift this perception.

One of the main challenges is ensuring that the advanced technology behind our products is communicated effectively. While our primary goal is to create high-performing, beautiful decking, it's equally important that our consumers understand the value and benefits of this innovation. Our engineering process is rigorous and deeply rooted in innovation. We utilize a proprietary blend of recycled wood fibers and plastics to create a composite that is resistant to rot, mold, and scratching. Beyond the materials,

our manufacturing process employs high-definition embossing and rich color blending to achieve that authentic wood look.

In a design-driven industry, aesthetics are paramount. While our products excel in performance, we have to ensure that their visual appeal meets the high standards of designers and homeowners. This often involves bridging the gap between technical excellence, sustainability and design trends. We collaborate closely with architects, designers, and trend forecasters to ensure that our offerings not only perform well but also align with current and future aesthetic preferences. We strive to educate our audience about how our products not only enhance the beauty of their homes but also contribute to a more sustainable future.

Achieving that best of both worlds involves continuously pushing the boundaries of what's possible. Our R&D team is constantly experimenting with new materials and processes to improve our products, which requires significant investment in time, resources, and talent. Each new product development or improvement must undergo extensive testing to meet our high standards for durability,

aesthetic appeal, and sustainability. Balancing these factors requires a considerable amount of research and development.

That kind of education means we have to invest heavily in creating informative content, including detailed product guides, videos, and case studies that highlight the engineering behind our decking. We also engage directly with our trade clients through workshops, webinars, and training sessions, ensuring they are well-versed in the unique attributes of TimberTech products.

One company that we always see as an inspiration is Apple. Their commitment to innovation, design, and user experience is unparalleled. Apple seamlessly blends technology with aesthetics, creating products that are not only functional but also beautiful and intuitive to use. Their marketing campaigns are masterclasses in storytelling, consistently highlighting how their products improve everyday life. This approach resonates deeply with consumers and creates a strong, loyal customer base. At TimberTech, we strive to emulate this balance of form and function, ensuring our products are not only technically superior but also visually stunning and user-friendly. *ACDLN*

SUSTAINABLE LEADERSHIP

Laura Kohler's new role as Chief Sustainable Living Officer reflects her family company's commitment to sustainability—in design and in management.

FOR NEARLY 30 YEARS, Laura Kohler has worked in various leadership roles at Kohler Co., the company her great-grandfather founded in 1873. She's spearheaded marketing efforts, international expansions, and headed the company's Human Resources department. Her newest title, though, isn't a common one among C-suite executives: As Chief Sustainable Living Officer, Laura is tasked with enacting the company's commitment to sustainability, including a Net Zero Environmental Impact by 2035 goal. Here, we catch up with Laura about the impact of Sustainability and her role as a leader in the company.



*Laura Kohler
DLN Partner*

What is the significance of a company like Kohler having a Chief Sustainable Living Officer?

We realized that the evolving needs of the planet, our customers, and our operations meant that we needed to embed sustainability directly into our mission and business strategy. With a role like Chief Sustainable Living Officer, we are creating a new strategic approach to drive business growth and meet customer demand through the lens of sustainability.

What does "sustainable living" mean to you?

Sustainable living means adopting behaviors and making choices that positively impact people and planet—and making it easier for customers to make those positive choices. People shouldn't have to choose between beauty, function, and sustainability.

Tell us about Kohler's specific goals around sustainability and Net Zero

As one of the first companies in our industry to establish Net Zero operational goals in 2008, we have maintained a firm focus on reducing our own footprint. We've enhanced our greenhouse gas management through initiatives focused on productivity, energy efficiency, and renewable electricity adoption. We've also made significant progress to reduce our waste, single-use plastics and water usage. It's been gratifying to see how engaged and creative our associates across the organization have been in developing solutions. That's really been the key to our success—the ideas and passion of our associates to deliver a culture of innovation!

How do environmental sustainability and human rights go hand in hand?

Access to safe water is a basic human right and the protection of our water resources is crucial for everyone. We are constantly innovating to enable and ensure access to clean and efficient water experiences for all. As a global manufacturer, we play a big role in how our customers experience water in their daily lives. Whether by helping customers reduce and reuse water, restoring water to our communities or expanding access to clean water, safe sanitation and hygiene, we believe water connects us all and we are committed to preserving this critical resource.



What has been the biggest change you've witnessed over your 30 years at Kohler?

I spent over 20 years as the CHRO—I loved the work and helped grow Kohler from 16,000 associates to over 38,000 in my role. It helped me travel the world, hire new teams and many of the executives that are at Kohler today. I loved this work, and I could have done it until I retired.

On top of recruiting, one of my responsibilities was building and maintaining our culture of inclusion and innovation. One of the initial roadblocks we faced in building a culture of innovation was the concern around our associates being spread too thin.

But our associates were so passionate about their ideas that they dedicated their nights and weekends to building these ideas out and thinking of ways to integrate them into our existing practices. That's how Innovation for Good and then WasteLAB, a small business within Kohler that repurposes our manufacturing waste streams into beautiful tiles to advance circularity, came to be. It started as a small group of associates that brought the idea to their managers—who realized it was not a risk, but an opportunity to attract, engage, and retain talent.

These associates wanted to be a part of something bigger than themselves and engaged others in a greater purpose. Once the managers saw the opportunity for innovation in that, they started to accept it and now our culture thrives on these ideas that may deviate from the original job description. Seeing that culture of innovation grow and create amazing ideas, business growth and positive impact has been so fulfilling.

What is the most important lesson about leadership you've learned over your career?

If you want to go fast, go alone.
If you want to be successful, go together.

Collaboration gives me endless opportunities to continuously learn, experience new things and an opportunity to empower others on my team to explore new passions. I strongly believe in the multiplier effect: If you can help others see their full potential, the impact it has on your work and the rest of the team will continue to reverberate.

What do you think will be the most important issue for leaders to contend with over the next 5 to 10 years?

The threat to our natural resources, such as water, will not only change the way we do business, but also the way we live every day. Making water conservation and restoration a key pillar of our product development and operations is how we're aiming to create a better future for ourselves and future generations. For example, our newest facility in Casa Grande, Arizona is striving to be one of the most sustainable manufacturing facilities in the U.S. by working with the Department of Energy to reduce emissions at the location by 90 percent. We also plan to partner with the city to reduce, reuse, and restore the water used in our manufacturing process.

What do you hope is the legacy you leave at Kohler?

My great-grandfather and the founder of Kohler, John Michael Kohler, started the business on the principle of leaving the world better than we found it. As part of the fourth generation of Kohler, my hope is that I can continue to deliver on that by leading our associates to create a more sustainable future for our planet, people, and communities. *AGDUN*

WOW FACTOR

This summer, DLN Members and Partners were among the creatives on display at the third annual WOW!house showcase at Design Centre Chelsea Harbour. Here's what they dreamed up.

48

01 Veere Grenney paid homage to his former Chelsea bedroom with a mix of designs from his studio collections and custom upholstery from the Schumacher x Veere Grenney collaboration.

02 Jamb London's primary bedroom by Charlotte Freemantle and Will Fisher showcases fine antique pieces alongside reproduction furniture. A reproduced Chippendale four-poster bed is the centerpiece, surrounded by gentle textures, soft colors, and antiques.

03 Ken Fulk calls his room "A Life Reflected." His collaboration with showcases rugs as a medium sharing stories of humanity through exquisite craftsmanship. Fulk's cinematic design style creates a miniature world, embodying the idea that a home should be a vision of a life well-lived.

04 Mckinnon and Harris partnered with Katharine Pooley to create a courtyard with hand-painted silk wallpaper depicting botanical scenes from Katharine's gardens. The lush green tennis pavilion features Mckinnon and Harris's elegant outdoor furniture.

05 Inspired by one of Benedict Foley's favorite films *Il Gattopardo*, the entrance hall pays homage to the rich heritage of Zoffany. It is a true celebration of sustainable, British-manufactured design. *AS DLN*

VEERE GRENNEY



BY BENEDICT FOLEY



ZOFFANY

JAMB

BY CHARLOTTE FREEMANTLE AND WILL FISHER



49

BY KATHARINE POOLEY



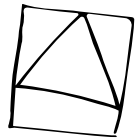
BY KEN FULK



MCKINNON AND HARRIS



HILD'S



SUBU Design Architecture's May Sung finds new design opportunities
with transforming children's spaces.



PROJECT STUDY



51



SINCE SUBU DESIGN ARCHITECTURE started 14 years ago, we've had the honor of getting front row seats in our clients' ever-changing lives. Their children are now grown; some clients have become empty nesters or are parents to high schoolers. These changes in their lives affect the use of certain spaces—one obvious example is the “playroom.” Recently, we've had some opportunities to go back to these projects and find new uses for these spaces that used to house the primary color toys. Our latest playroom conversion is for my clients whose children are now teenagers and no longer need room for large plastic toys, but room for more grown-up activities such as having friends over to play an analog game of chess. So, we transformed a ground level playroom into a bar with restaurant seating that can be the envy of any Michelin-starred eatery. This project also includes a dedicated gym structure with dry infrared sauna, a cold plunge area, a game simulator room, and a pickleball court—essentially, a grown child's playroom! *ASD*

*By May Sung
DLN Member*



MEET THE LEADERS

The professionals leading the DLN's newest Partners share their insights on management, leadership, and the design industry.

What's the single biggest change your industry has seen in the past 5 years? How have you grappled with or made the most of that?

ROB Our industry has faced significant backlog issues. To address this, we have increased our 'ready-to-ship' unfinished inventory at the factory level in India. This strategy has enabled us to ship orders much faster by finishing them as required per order. Most orders are now shipped using air freight in the required finish, allowing us to meet customer demands more efficiently.

NICOLA More and more we find our clients are looking for a piece that is unique to their project either through customising the finish, slightly amending the dimensions so the piece is a perfect fit, or working closely with us to create a site specific one-off item that speaks to the space and the individuality of their clients.

How have you grappled with or made the most of that?

NICOLA As artists we completely embrace these requests and have developed a team who are curious, innovative and excited by the challenges of producing new pieces every week.

What are you most excited for about the future of your business?

ROB To collaborate more with the design professionals and build comprehensive collection of hardware suites for the industry. We feel that the design community is essential to the future of our brand and business.

NICOLA The creative community is thriving and growing. Smaller independent companies that focus on their unique offering provide a rich tapestry of choice for clients looking to express their personality through their interiors and the choices they make. Gone are the days where people would conceal their sources—everyone understands for heritage brands

and crafts to survive they need to be championed, taught and shared. At Cox London we are focusing on the training and development of our people to build a tribe of creative individuals who enjoy collaborating, sharing their knowledge and constantly improving.

What's the most important lesson you've learned about leadership over the course of your career?

ROB My experience has taught me that our employees are the most valuable resource we have in the company. To create an environment where everybody is eager to come to work every day and knows that they matter and are the building blocks of the brand. Leadership has taught me to motivate and bring the best out of each team member.

NICOLA Honesty, integrity and building trust is paramount. With a growing business changes are inevitable and some not easy but if you have the trust of your team they will support you in making your vision come alive.

What is the most important thing you do each day?

ROB I never miss a day of work and strive to convey a sense of dependability to our customers. It's crucial for them to know they can count on us to deliver consistent, high-quality service with our products, and they get answers when needed. I want to help build trust and ensure that our operations run smoothly.

NICOLA Speaking to as many individuals in our company as possible. With a team of ninety people over eight sites this is no easy task but whenever I have the opportunity I stop and ask them how they are getting on. It keeps me close to the issues and the temperature of what is going on day-to-day. Next to ensuring our wonderful clients are delighted by what we do and how we do it, a happy team who shares our values is my greatest desire.

What do you hope your legacy is as a leader?

ROB I hope to have overcome most of the difficult challenges a company faces in its early years and be respected for my leadership skills. I aim to leave behind a company that is a leader in the hardware industry, built brick by brick through dedication, innovation, and hard work. I want my legacy to reflect a culture of resilience, integrity, and excellence, inspiring future employees to continue driving the company forward and making a positive impact on our industry and the community.

NICOLA Leaving a legacy is my driver, not through an ego to be personally remembered but to have developed something that will outlast me and continue beyond. I want every creative person to be able to succeed, not just survive but thrive and grow because we are a tribe, a family, a culture of people who think differently.

As a new DLN Partner, what do you hope to bring to the community?

ROB I want to share my wealth of experience in hardware and business strategies with the DLN. We offer collaboration opportunities to the design firms and want to give back to this community in other meaningful ways. We aspire to contribute to the professional development of the DLN and help elevate the standards of the industry.

NICOLA It will be such an honour to be part of this community. I hope I will be able to provide insights into our creative process.

What are you most excited to get out of it?

ROB I hope to engage in dialogue within the community and make new friends. As a company, we want to learn from the industry's insights and feedback, allowing us to offer products that evolve with emerging trends and ideas. We're excited

about the opportunity to collaborate, innovate, and grow alongside other industry leaders, ultimately contributing to and benefiting from the collective wisdom and creativity of the DLN community.

NICOLA I have spent most of my career building the business on the operational side, so I am looking forward to personally meeting with designers and hearing their stories. Without this wonderful community supporting what we believe in, we would not have been able to achieve everything we have so far. Understanding our clients' needs and having those open conversations about the challenges designers face in bringing their extraordinary projects to life.



ROB SURI

Founder and COO
HAMILTON SINKLER



NICOLA COX

Founder and CEO
COX LONDON



TRIBUTE

In Memoriam: Ron Tumpowsky

This summer, the DLN lost its beloved colleague, friend, and industry leader, our longtime partnerships consultant Ron Tumpowsky. As our community continues to mourn his tragic loss, we take comfort in the outpouring of love and fond memories for Ron from DLN Members, Partners, and friends. These words are a testament to Ron's kindness, leadership, and impact on so many.



“As a Canadian in New York, Ron introduced me and supported me and promoted me well beyond what could be expected of a new friend, and came to become a dear friend. In return, I gave him parenting advice. I would say it was a lopsided exchange, except to know Ron was to know how he absolutely adored his children, and so I can only hope I gave back to him a small measure of his guidance to me.”

Liz Margles

“Ron was so incredibly kind and went out of his way to make each member feel seen and important.”

Denise McGaha

“Ron was my first personal touchpoint and impression of DLN and he immediately won me over with his attentiveness, smarts, and kindness. As I got to know him at a deeper level throughout the years, he became a trusted advisor, friend, and someone I looked forward to celebrating the quotidian moments of life with. Having him share his pictures and updates of his boys was always a highlight as he exuded pure joy and love when speaking of his family. I owe it to Ron to introducing me to some of my best friends at the DLN and for always making me feel at home in the organization. I will dearly miss him.”

Cecilia Ramos

“Ron's contributions to the DLN community cannot be overstated. Over the course of 12 years, his tireless development of our Partner program built one of the bedrock aspects of our organization and an essential part of our unique place in the design industry. From the outset, Ron had a clear vision of how to do something I had never seen done before and he made it happen. And beyond his accomplishments, I will miss his energy, loyalty, and friendship. His passing is very unexpected and a reminder to all of us to appreciate all that we have and be grateful for our families, friends, and colleagues. Please join me in honoring Ron and his work on behalf of all of us who are a part of DLN.”

Peter Sallick



“From the day we met him, it was clear to us that Ron would be a mentor for us in navigating the ins and outs of DLN. His affability and readiness to offer a helping hand will be missed. He shared photos of his sons with us and our hearts go out to his wife at this difficult time”

**Rob Suri
and
Alex Kuruvilla**

“We shared a bond, both personally and professionally. Coming from similar backgrounds, in terms of age and where we grew up, we found many parallels in our lives. Ron was a strong bridge between Holland & Sherry and the DLN. But it was the personal connection that truly stood out. We bonded over our families and our shared interests. Ron was passionate about soccer, while my interest was in baseball. I deeply respected his dedication, especially to children's sports. Ron was a remarkable person, and I will miss him dearly. I know I am not alone in this; he touched many lives and left a lasting impact on everyone who knew him.”

Brian Dicker





TRIBUTE

“Ron Tumpowsky was a true professional yet always approached his partnership conversations with a human touch of warmth and humor. Ron embodied the spirit of the DLN community and my memories of him will never fade. He is missed and will forever be with us in spirit as we carry on his mission for supporting and uniting our industry. May his memory be a blessing.”

Christina Juarez



“I’ll never forget the incredible conversation we had sitting at Casa Luis Barragan watching the water flow in the horse stables, taking it all in, in this magnificent piece of architecture, sharing a moment together. He made me feel so appreciated, and felt proud of me for receiving an award, hearing my story in the acceptance speech at the NYSID Gala. I was so taken back he shared his thoughts and offered his support of any future endeavors. I felt so seen and so heard.”

Peti Lau

“Ron was a truly generous spirit who made every relationship, work or otherwise, a personal one. He became a trusted friend to me and I believe anyone who had the privilege of working with him. I will miss his regular outreaches to get lunch and swap industry updates, and I will miss seeing him observing the crowd from the back of the room at DLN events. My heart goes out to Jennifer and the boys, and the rest of Ron’s family. Losing Ron is a deep loss for the design community.”

Julia Noran Johnston



“Ron was one of the finest people I’ve gotten to work with, I am going to miss him very much. I have learned so much from the thoughtful, strategic, and person-first ways that he brought us all together, and was so looking forward to learning more just from getting to spend time together.”

Noz Nozawa



“Ron had that special touch of always making you feel so warmly welcomed and appreciated even in a crowded hall! I am forever grateful that our paths crossed.”

Jean Larette

“Ron was a great guy with such a genuine and kind spirit. He was the first person to welcome me to the DLN, and I’ll be forever grateful to him. My favorite memory with Ron was enjoying a Rangers game at MSG in the most iconic seats in the house. His warmth and camaraderie will be deeply missed by all who had the privilege of knowing him.”

Lauren Corbin

“Ron was such a lovely guy and it was clear he cared deeply about the design community and the DLN. He was always welcoming, positive and put others at ease, including me when I was newer to the industry.”

Mona Ross Berman

“Spending time with Ron at any DLN gathering was always a highlight. His energy and genuine spirit would always lead the conversation.”

Mark Williams and Niki Papadopoulos



“Ron was simply one of the best, I loved working with him across our partnerships and will miss our wonderful Zoom calls immensely. He had the most wonderful manner, such a gentleman, the ultimate professional with a lovely sense of humor.”

Emma Redmayne

“Ron wasn’t just a great asset to the DLN, he was a great person and, I’d like to believe, friend.”

David Klaristenfeld

“I was very fortunate to know and interact with Ron over the past 12 years. He was relentless in his passion and commitment for DLN and making sure everyone was always well taken care of. My favorite memory will be seeing his beaming smile when he became a father for the first time. He was so proud of his beautiful family and he made sure that everyone at DLN felt like part of his family. He will be dearly missed.”

Danya Lane



TRIBUTE

In Memoriam: Traci Zeller

This summer, the DLN was devastated by the death of Member Traci Zeller, a beloved member of our community and friend to many. Traci's kindness, warmth, exceptional style, and love for her family and friends will be deeply missed. Below, members of our community share remembrances of Traci.



"We shared a trip to the Mercateinfiera in Parma, where we drank Lambrusco (an acceptable alternate to Traci's preferred champagne), chatted about design and family, and darted around the fair trying on estate jewelry and vintage furs. On the last day of the show, one of our companions decided she wanted to buy something but worried it was too late. Not on Traci's watch—with a mischievous sparkle in her eye, she grabbed her by the hand and led a group of us running up and down the maze of aisles until we reached the stall in question, all doubled over giggling. Our friend bought the piece—but more important, we all got the joy of Traci at her very best: confidently determined, supportive of a friend, and really, really fun."

Hadley Keller

"Traci was one of a kind. Her love for beauty was infectious and her joy for living life to its fullest will not be forgotten."

Denise McGaha

"She was unmatched in her intellect, elegance and character. Her design talent was just the extra icing on the cake."

Kara Cox

"Heaven has gained a sparkling star. Traci was a true original: intelligent, witty, smart, fashionable. A bon vivant in the truest sense."

Kathleen Hay

"From the first Showhouse room we designed together for Traditional Home Magazine in 2013 to later becoming studio partners, my friendship with Traci was more like a sister than a friend. I cannot imagine life without her. She was a lovely friend who will be missed forever."

Lisa Mende

"Traci was exquisite in every way. Such a loss for so many of us who called her a friend and for the design community. Impossible to imagine a world without her."

Tobi Fairley

"A few years ago I bought my Mom a tiny white Pom puppy, she named her Chloe, but the energetic little dog was proving too much for my Mom to take care of. During the furniture market in High Point I ran into Traci and Lisa Mende, almost joking (but not really) I asked if either of them wanted an adorable Pomeranian puppy; long story short, Traci left the market with more than interior design inspiration, she was the new Mom to Chloe (and so were her twin boys). My Mom and I joked that there would never be a better home for Chloe than Chez Zeller!"

Libby Langdon



TRIBUTE

In Memoriam: Alice Kriz

Alice Kriz was a longtime DLN community member through her work at Remains Lighting. She passed away this summer. Here, David Calligeros remembers his colleague and friend.



57

I am sad to share the news that our dear friend and esteemed colleague Alice Kriz passed away suddenly in August. Surviving her are her husband Mitchell, her children Luke and Sam, and a close-knit, extended family.

Alice grew up in Sneden's Landing, New York, and, infused with its Brigadoon charm, made her way out into the world via Georgetown University and then a position at the Alliance Française in Washington, DC. She met Mitchell there, and his career in public health brought them to Cape Town and then to London. They started a family and years later found themselves back in Nyack, New York, where I met them.

In 2008, my wife Alix and I threw a large party; a pig was roasted, many tasty drinks were drunk, and late that night, I recounted to Alice, with some combination of excitement and trepidation, the story of having just bought a factory in Brooklyn and being overwhelmed with the responsibilities and possibilities. Alice responded, "I can do that." Do what? What Alice did was see opportunities, make connections, navigate city bureaucracy, pass a law, transform her role into Public Relations Director, help launch our business in the UK, help launch the New York Chapter of the Institute of Classical Architecture & Art, and then, after buying her great aunt's farm in Vermont, retire from Remains to pursue her rural idyll. Even while whipping 100 neglected acres and several buildings' worth of crumbling charm back into shape, she was motivated to volunteer her expertise to help transform Marlboro College into a college of craft, now known as the Marlboro Studio School.

The only moss that grew near Alice was the most beautifully picturesque moss found on the fieldstone walls that threaded through the pastures and woods of her farm.

She will be sorely missed.

*By David Calligeros
DLN Partner
Remains Lighting*

Welcome
NEW MEMBERS



Cris Briger, **FELLOW CASA GUSTO**, West Palm Beach FL @GETTHEGUSTO
 Charles Peed, **CASA GUSTO**, West Palm Beach FL @GETTHEGUSTO
 John Margolis, **APPLETON PARTNERS LLC**, Boston @APPLETON_ARCHITECTS
 Roger Davies, **ROGER DAVIES PHOTOGRAPHY**, Los Angeles @ROGERDAVIESPHOTOGRAPHY
 Alexandra Davin, **DAVIN INTERIORS**, Mount Lebanon PA @DAVININTERIORS
 Simon Bindloss, **MATHEWS DESIGN GROUP**, Atlanta @MATHEWSATL
 Elissa Grayer, **ELISSA GRAYER INTERIOR DESIGN**, Rye NY @ELISSAGRAYERINTERIORDESIGN
 Dennese Guadeloupe Rojas, **INTERIORS BY DESIGN**, Silver Spring MD @INTERIORSBYDESIGNLLC
 Stephanie Larsen, **STEPHANIE LARSEN INTERIOR DESIGN INC.**, Sedona AZ @STEPHANIELARSENINTERIORS
 Elizabeth Lawrence, **WILLIAMS LAWRENCE INC.**, New York @WILLIAMS_LAWRENCE_INTERIORS
 Tracy J. Paezel, **MARSHALL PAETZEL LANDSCAPE ARCHITECTURE**, Mattituck NY @MPLASTUDIO
 Luis Fernandez, **@LUISFERNES CREATIVE DESIGN AGENCY**, Beverly Hills CA @LUISFERNES
 Alyssa Urban, **CULLMAN & KRAVIS**, New York @CULLMANKRAVIS
 Duväl, **DUVAL DESIGN**, Fairfax VA @DUVALDESIGNLLC
 Mead Quin, **MEAD QUIN, INC.**, Emeryville CA @MEADQUIN
 Sindhu Peruri, **PERURI DESIGN COMPANY**, Los Altos CA @PERURIDESIGNCOMPANY
 James Doyle, **JAMES DOYLE DESIGN ASSOCIATES**, Greenwich CT @JAMESDOYLEDESIGNASSOCIATES
 India Foster, **LETA AUSTIN FOSTER & ASSOCIATES, INC.**, Palm Beach FL @LETA_AUSTIN_FOSTER
 Ryan Jackson, **STUDIO JACKSON, INC.**, Los Angeles @STUDIOJACKSONDESIGN
 Rush Jenkins, **WRJ DESIGN ASSOCIATES, Ltd.**, Jackson WY @WRJDESIGN
 Joel Kelly, **JOEL KELLY DESIGN**, Atlanta @JOELKELLYDESIGN
 Jett Thompson, **JETT THOMPSON PHOTOGRAPHY**, Brooklyn NY @MCQUAIDE.CO
 Jane Belles, **JANE BELLES PHOTOGRAPHY**, Fairfield CT @JANE BELLES PHOTOGRAPHY
 Kaitlin McQuaide, **MCQUAIDE CO.**, Brooklyn NY @MCQUAIDE.CO
 Tineke Triggs, **TINEKE TRIGGS**, San Francisco @TINEKETRIGGS
 Kaitlin McQuaide, **MCQUAIDE CO.**, Brooklyn NY @MCQUAIDE.CO
 Eric Piasecki, **ERIC PIASECKI PHOTOGRAPHY**, Santa Fe NM @ERICPIASECKI
 Tineke Triggs, **TINEKE TRIGGS**, San Francisco @TINEKETRIGGS
 Gordon D. Clark, **SPREAD COMMUNICATIONS**, Chatham NJ @SPREADCOMMS
 Clifford Caplan, **JIUN HO**, San Francisco @JIUNHOINC
 Kevin Lichten, **LICHTEN ARCHITECTS**, New York @LICHTENARCHITECTS
 Tyler Larmee, **SPREAD COMMUNICATIONS**, Charlotte NC @SPREADCOMMS
 Grayson Rutherford, **SINCLAIR BUILDING ARCHITECTURE DESIGN**, Basalt CO
 Don Easterling, **MATHEWS DESIGN GROUP**, Atlanta @MATHEWSATL
 Nicole Franzen, **NICOLE FRANZEN PHOTOGRAPHY**, Brooklyn NY @NICOLE_FRANZEN
 Donna Dotan, **DONNA DOTAN PHOTOGRAPHY**, Montclair NJ @DONNADOTANPHOTO
 Emma Kempfer, **EMMA BERYL**, Brooklyn NY @EMMABERYL
 Sarah Robertson, **STUDIO DEARBORN**, Mamaroneck NY @STUDIODEARBORN
 Taylor Capocaccia, **SEAN ANDERSON DESIGN**, Memphis TN @SEANANDERSONDESIGN
 Rachael Grochowski, **RHG ARCHITECTURE + DESIGN**, Montclair NJ @RHGDESIGN
 Laetitia Laurent, **LAURE NELL INTERIORS**, Boca Raton FL @LAURENELLINTERIORS
 May Sung, **SUBU DESIGN ARCHITECTURE**, Los Angeles @SUBU_DESIGNARCHITECTURE
 Penny Baird, **DESSINS LLC**, New York @PENNYDESSINS
 Francis Nicdao, **PEMBROOKE & IVES**, New York @PEMBROOKEANDIVES
 Jen Samson, **JEN SAMSON DESIGN INC.**, Laguna Beach CA @JENSAMSONDESIGN



SELECT IN-PERSON EVENTS

OCTOBER 25

KIPS BAY DECORATORS SHOWHOUSE DALLAS

The DLN will join the design community in Dallas for the Texas outpost of the Kips Bay Showhouse, where we'll convene a community gathering and behind-the-scenes tour.

Dallas, TX

OCTOBER 26-30

HIGH POINT MARKET

The DLN will host the keynote address at this year's Fall Market, with Hadley Keller interviewing Sasha Bikoff, Barclay Butera, Corey Damen Jenkins, and Kim Scodro on the occasion of *THE LIVING ROOM*.

High Point, NC

NOVEMBER 10-11

BDNY

The leading trade fair for the boutique hospitality industry sees thousands of developers, agents, owners, architects, manufacturers, and designers convening at the Javits Center for a taste of the latest in hotel design.

New York City

NOVEMBER 2

THE TICKING TENT

After its debut in Sloatsburg last year, DLN Professional Member Christina Juarez and Benjamin Reyneart bring their shopping concept to Williamsburg this fall.

Brooklyn, NY

DECEMBER 3-8

ART BASEL/DESIGN MIAMI

The DLN team will head to Art Basel and Design Miami to view the latest in art and design and convene a community gathering during the fair festivities.

Miami

VIRTUAL PROGRAMS

NOVEMBER

COMMUNITY ROUNDTABLE

What's the Best Design Firm Org Chart?

Is there one right way to organize your firm? While some DLN Members operate large offices with designated "studios," others have employees who specialize in one skill. What makes the most sense for your firm? And where does contract work come into play? Discuss with your peers.

OFFICE HOURS

Everything You Need to Know

About Interior Design Photography

Some might say your work is only as good as its photography—after all, especially for residential designers and architects, that's the only way most people see your work. Join a panel of top architecture and interior design photographers who will answer all your questions about shooting projects, from style to budget to usage rights.

DECEMBER

COMMUNITY ROUNDTABLE

DLN Year in Review

Let's look back on the best of the year; join your peers to share your 2024 highlights and your goals for the year ahead.

Community Roundtable: A group conversation about a designated subject, with all attendees invited to participate.

Office Hours: A drop-in style session where experts in a specific field will be on hand to answer questions, which can be asked live or submitted ahead of time.

DESIGN LEADERSHIP NETWORK
THE QUARTERLY – ISSUE THREE

PETER SALLICK
Founder

MICHAEL DIAZ-GRIFFITH
Executive Director and CEO

HADLEY KELLER
Director of Editorial
and Community Engagement

MEGHAN BUONOCORE
Director of Events

RUTH MAULDIN
Director of the
Design Leadership Foundation

AMANDA OPPENHEIMER
Membership Coordinator

CHELSEA MILLER
Operations Manager

ELLIE BROWN
Digital Media Manager



CREATIVE TEAM

MICHAEL DIAZ-GRIFFITH
HADLEY KELLER
Creative Direction

STUDIO SAMUEL
Art Direction and Graphic Design

XAVIER SALLUSTRAU
Graphic Design

OKTAY SÖNMEZ
Graphic Design

MARIE COGNACQ
Illustration



Design
Leadership
Network

The Design Leadership Network is a membership organization serving principals of architecture, interior design, and landscape architecture firms, as well as leaders of related creative fields.

Through a slate of educational programming, digital resources, tailored experiences, and targeted discussion-based networking, the DLN champions community, collaboration, growth, and best practices in the high-end design industry.

We are supported by dedicated Partners, who represent top brands both within and outside of the interior design industry with a shared passion for supporting creative business.

**11 East 44th Street, Suite 1206
New York, NY 10017**

SAVE THE DATE

2025 DESIGN LEADERSHIP SUMMIT
OCTOBER 22-24



LOCATION
TO BE
ANNOUNCED
AT THE
2024 DESIGN
LEADERSHIP
SUMMIT
IN EDINBURGH.



BECOME A MEMBER

TO LEARN MORE ABOUT DLN MEMBERSHIP AND
BEGIN YOUR APPLICATION, VISIT US ONLINE.



QUESTIONS?

membership@designleadershipnetwork.org

