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HOUSTON
NOVEMBER 2011

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(NOT THAT KIND, SILLY)
KALEIDOSCOPE JEWELS

FASHION: MOTHERS ON THE VERGE

THE SAVOR OF RESTORATION HARDWARE

PAPERCITY HOUSE INSIDE THE NEST

OF MCKAY OTTO & KEITH COFFEE

PLUS MEN'S HISTORIC SCENTS

FOTOFEST GOES TO MOSCOW

FAUX FOOD

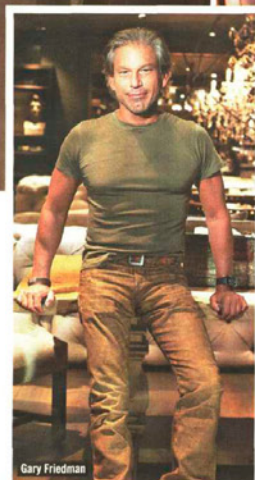
NEW ART DOORS

GIVE THANKS WE'RE NOT COOKING YOUR TURKEY. PHOTOGRAPHY MAXINE HELFMAN. STYLING KATE ALLEN STUKENBERG. MODELS CALI STEWART AND HEATHER HAUSMAN FOR KIM DAWSON AGENCY, DALLAS. HAIR AND MAKEUP LISA MARTENSEN FOR KIM DAWSON AGENCY. CALI WEARS JEAN PAUL GAULTIER TUXEDO DRESS \$3,000, AT NORDSTROM, TOOTIES. HEATHER WEARS JEAN PAUL GAULTIER ZIPPER DRESS \$805, RUFFLED JACKET \$805, AND TANK TOP \$205, ALL AT NORDSTROM, TOOTIES. JEWELRY FROM J. SILVER. SPECIAL EFFECTS JOSH MARTIN. PHOTO ASSISTANT KATHY MILLER. FASHION ASSISTANT CARSON EISENHART.

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RESTORETH *thy* SOUL

By Laurann Claridge



Gary Friedman

If you're a mystic mind who believes in the meaning behind a sequence of dates, or if you, like a Las Vegas bookie, put better odds on numbers that feel like a winning combo, you might think the numerals 11-11-11 signify a good omen. If you're Gary Friedman, chairman and co-CEO of Restoration Hardware, 11-11-11 signifies the auspicious start of a new era: the debut of Restoration Hardware: The Gallery Highland Village, the first built-from-the-ground-up realization of RH's new retail concept.

Houston hit the design jackpot when Friedman and his collaborators chose the city for this endeavor. Gone are the nostalgic tchotchkes of the early Restoration days; in their place are 24,000 beautifully designed, globally researched objects built around the precepts of inspiration, quality and discernment. With bated breath, we await Friday, November 11, when the 14-foot gates of the three-story, 25,000-square-foot Howard Backen-designed gallery open. Friedman takes us on a tour.

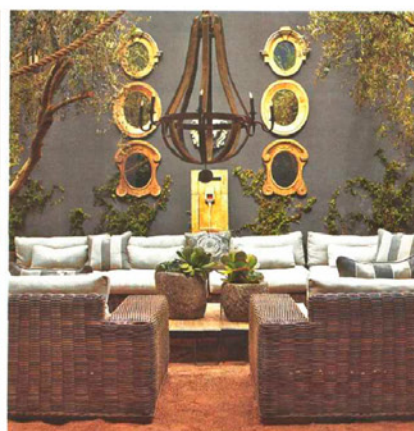
LC: The design direction of the store has changed dramatically in the last decade. Take us back to the impetus of this stylish move.

GF: It's been a long journey. There have been two or three really big moves, but if you look back over the last 10 years, it's probably hard to recognize them. When I got here in the early 2000s, the catalog had things like a dog toy on the cover, and most of the business was with what the company called discovery items — nostalgic tchotchkes. We began to evolve it to a more premium-positioned lifestyle brand in the mid-2000s. We were tight on capital and had to do it in a very scientific manner, step-by-step. Otherwise, we risked dislocating the customer and possibly bankrupting the company, which was never profitable. When the economy blew up in the fall of 2008, from our point of view, there were two choices. One, you could follow the rallying cry in this country, "Value, value, value." What that meant to most retailers, even developers

and manufacturers of home products, was lower quality, lower prices. We said, "Where do we really want to be? Instead of letting this be a time of paranoia, let's use it as a liberating moment and do exactly what we believe we should do," because the consumer wasn't buying anyway.

LC: How did the decision to go upscale bring you to this point?

GF: We said, "If we're going to go down, let's go down in style and let them remember us. Let's do exactly what we love and use this as a moment of opportunity." So we took the business to where we could offer unparalleled value. While everyone was going down [market], we went the other way, positioned the business in a way that was very personal to us and reflected what we love with a point of view and style like we preferred to live.



LC: Your inspiration?

GF: In the fall of 2008, a handful of us embarked on a journey and circled the globe seven times in 12 months to radically move the business up. Price didn't guide us; design and quality did. In difficult markets, it's our belief that people don't want less quality. They want more. They aren't going to be less discerning about their purchases, but more. They don't have to be less inspired, but more inspired. You don't inspire people by selling them cheaper goods or lower quality. We believed we needed to take design and quality up, and if that meant taking prices up, so be it, as long as it presents a great value.

LC: What's the grand plan?

GF: The legacy real estate we have was all built 10 to 15 years ago for a very different company. The old Resto reflects nothing of the new Resto. I don't think there is a single product in our entire assortment that we carried 10 years ago. We have 24,000 products in the entire company, and not one is the same. Some people say, "Gary, this has been a long turnaround." But "turnaround" infers something once worked, but Resto never did. This was about taking the existing real estate and the existing name, and building a new company. It's not anything of what it was. In many ways, it's entirely new, and that's why it took us this long to architect it — we were capital-strapped. The new real estate is a canvas for the new collection. The reason why we call them "design galleries" is because we don't want to be seen as a store. In our minds, our gallery represents an artistic expression of home furnishings.

LC: Can you pick a piece or two and describe how it came to be part of your current collection?

GF: Within the catalog, we have a profile on Raymond Libeert of Libeco, which is one of the oldest and the best Belgium linen weavers. My entire home is done in Libeco linen, and it was done that way before I came to Resto. After sleeping for years on 450- to 600-thread-count sheets made by Carlo Bertelli's company in Florence, we are now one of the biggest importers of Italian bedding in America. Also, Timothy Oulton was making salvage-wood tables, bookcases ... I think he was making about 45 pieces a month for the entire world before he met us. Now it's a very different number. With a lot of these people, we've developed partnerships — it's the relationships with those vendors that are very important to us. But we are still not that large. We still only have 86 stores in the United States. It's unique that this quality of product is available across a broader distribution platform.

LC: The structures you build or remodel for the new Restoration Hardware are evidently as important as the contents you've curated. Why?

GF: One thing that was really important to us was that we build architecture or acquire buildings that really are harmonious to the product. We are designing buildings to be an architectural statement that are as beautiful as any great home. Our architect, Backen, Gillam & Kroeger Architects, has been an *Architectural Digest* Top 100 firm for years. Howard J. Backen was also the architect of my house. I think he's one of the best in the world. The Gallery's exterior is made with hand-troweled Venetian plaster, and as you walk through the 14-foot gated oculi-shaped entry, you step into a crushed-granite 2,500-square-foot garden courtyard, beautifully landscaped. Then you walk into the structure of the Gallery itself, with 14-foot ceilings and stunning 13-foot elegant arches trimmed with wood, with French doors (24 sets of them) that open onto the garden courtyards and balconies. The interior is flooded with natural light. The double, three-story staircase is dramatic, modeled after some great European staircases (and spans 37 feet at its widest point). Around it is what we are calling our design bibliothèque, a global gesture towards design. You'll march up the staircase which has reproduced antique maps from the most influential design cities, with clocks above the maps that will display the time in all those cities, whether it's Buenos Aires, Tokyo, Sydney or Paris.

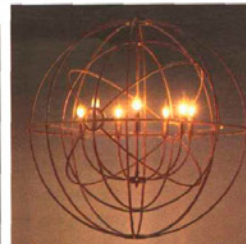
LC: We understand in this space there will be areas devoted to garden, a newsstand and other niche departments. Tell us about the evolution of these areas.

GF: At the base of the stairway, we will have these vintage newsstand racks with the daily newspapers, magazines and books published in those design destinations around the world. Again, it's a global gesture of design, communicating we have a global view on design. It will be a place people can come and dream, be inspired, look at magazines. Within the base of the staircase, we have an organic tea atelier, where



Fascinated by the number of high-profile artisans Friedman has signed on, we compiled a list of some of the designers who worked with him to reinvent Restoration Hardware.

- Mark Sage and Rudi Nijssen, antique collectors and innovators, Belgium
- Timothy Oulton, antique dealer/reproductionist, London
- Luay Al-Rawi, artisan/entrepreneur, The Netherlands
- Ben Soleimani, head designer of Mansour/Mansour Modern rugs
- Carlo Bertelli and Giulia Cavallaro of Florence-based Tessitura Toscana Telerie, bed linen
- Ann Sutherland, Perennials, outdoor fabric
- Raymond Libeert, CEO of Libeco-Lagae, linen



Opposite page, top: The gateway to The Gallery. This photo of the courtyard gate at the entrance of the Beverly Hills store gives you a sneak peek of what's in store in Houston. Opposite page, inset: Chairman and co-CEO Gary Friedman, the architect of Restoration Hardware's revamp. Opposite page, middle left: This massive hand-carved architectural-column-based wood table is made from salvaged reclaimed pine from a series of 100-year-old buildings in Great Britain. Opposite page, middle right: In a garden courtyard, generously sized Majorca seating is hand-woven from all-weather wicker strands wrapped around an aluminum frame. Opposite page, bottom: Restoration Hardware is one of the biggest importers in the USA of imported Italian bed linens, such as this hotel satin-stitch variety. Top of this page: Louis XV-style chairs, some with carved oak details, bring a rococo flourish to tailored upholstered pieces. Above: Physicist Leon Foucault's gyroscope, invented in the 19th century, inspired the Foucault Twin Orb iron chandeliers, some with and others without crystal adornments. Left: Classical giclée print reproduced on archival watercolor paper reprinted from the 1928 Royal Ascot Thoroughbred original. Below: The Belgium Slope armed chairs and sofas are covered in Belgian linen.



we'll serve organic tea as a gesture to make people feel comfortable and relaxed. Some other elements of the store include a fresh floral boutique by David Brown that will represent our point of view on floral design. We love floral arrangements that are architectural, somewhat colorless — green and white and natural based. We will have a digital rug installation by Ben Soleimani. Ben is one of the authorities in the rug business, whose famous stores in London cater to kings and queens. Although we will have a lot of our rugs hanging, we'll also have a digital 6-by-9-foot giant iPad display. It will look like a rug from 20 feet away, but you can go up to it and swipe an iPad screen next to the display and view the entire rug collection. We decided to put a park on the roof. We have a big greenhouse you'll walk into that's mostly glass; there are trees and plants, and you'll see a 7,500-square-foot green space on the roof. That will be the first of its kind. Altogether, we'll have 10,000 square feet devoted to our gardens between the 2,500-square-foot garden store you'll enter through and the 7,500-square-foot roof garden upstairs. It won't feel like a store; you'll feel like you're in some great European estate.

LC: You must travel the world in search of inspiration. Take us through the list of far-flung places you've journeyed to pull together the new Resto.

GF: We travel a lot through Europe, as well as India. We hit cities from Antwerp and Paris to London, Barcelona and Morocco.

"THE REASON WHY WE CALL THEM "DESIGN GALLERIES" IS BECAUSE WE DON'T WANT TO BE SEEN AS A STORE, AND IN OUR MINDS OUR GALLERY REPRESENTS AN ARTISTIC EXPRESSION OF HOME FURNISHINGS." — GARY FRIEDMAN



DAVID BROWN AT RESTORATION HARDWARE

David Brown, long considered one of the most talented flower designers in the Southwest, has been invited by the powers that be at Restoration Hardware: The Gallery Highland Village to unveil his own branded shop-in-shop in the new Restoration, opening November 11. David Brown Flowers (the

second in Houston, the original David Brown is located in Uptown Park), will occupy 1,200 square feet within this mammoth 25,000-square-foot retail experience. Perched on the third floor in the roof garden's glass conservatory where much of the outdoor furniture and accessories are to be displayed, Brown curates a selection of cut stems and artfully crafted, ready-to-purchase arrangements and custom pieces in RH's favored natural palette of white and green. The talented floral designer, who has more than 35 years' experience in the bloom biz, will source everything from buds and blossoms like hydrangea, roses, ranunculus and white amaryllis, as well as hearty succulents, English ivy topiaries, maidenhair ferns and fragrant potted rosemary. And, speaking of pots: All of Brown's inspired designs will be fashioned in Restoration Hardware vessels, too — perfect to send someone that very day, or plan ahead to decorate the tables at your next dinner soirée. *Laurann Claridge*



RESTORATION HARDWARE BABY & CHILD GALLERY

Highland Village | 4018 Westheimer Road | 713.328.3130

Keys to the Door: Manager Jennifer McCracken.

Stocked Goods: Crystal chandeliers and 11-foot arches running the length of two corridors lead you into the Restoration Hardware Baby & Child Gallery, where many a wall is covered in button-tufted Belgian linen and industrial-accented with wood, rope and steel. It's a worthy canvas for RH's collections of children's furniture, shown as installations and layered with antiques and signature pieces from the brand-new mama store next door (see pages 38 and 39). Howard Backan, *Architectural Digest* Top 100 architect, masterminded the space with RH chairman and co-CEO Gary Friedman, creating a mini Restoration Hardware with diminutive versions of many of the brand's iconic pieces. Think kid-sized flatiron desks, an industrial cart reconceived as a platform bed and a tiny leather Kensington sofa. Expectant moms and dads will enjoy perusing the nursery necessities, from cribs and changing tables to drapes and bed linens, while long-time parents will appreciate the kid-friendly styles for bedrooms, playrooms and baths that won't clash with the rest of a well-appointed home. *Kate Allen Stukenberg*