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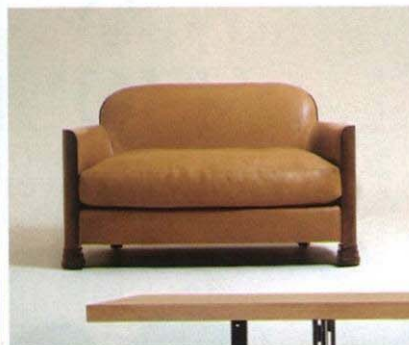
WOMEN IN DESIGN:
SECRETS OF
THEIR SUCCESS

THE BEST OF
BERLIN

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what's hot! people



Far left: Designer/antiques dealer Rose Tarlow with her poodle, Ollie, in a Broad chair from her latest collection for Rose Tarlow Melrose House. Clockwise from left: The Ezio sofa, Camus dining table, Reeded Bois cocktail table, Rising Moon lounge chair, Sol mirror, and Propeller table. The pieces are available to the trade only. See Resources.



Modern History

In her new collection, Rose Tarlow showcases what she does best—bringing the grace and character of fine antiques to today's spaces



If you're going to create contemporary furniture with warm, comforting character, it pays to understand antique finishes—the gentle patina of hand-wrought metal, the faded gleam of gold leaf, the subtle sheen of wood lovingly polished with beeswax over decades. At least that's the opinion of Rose Tarlow, the influential Los Angeles antique dealer/ decorator with a roster of high-profile clients that includes film and music producer David Geffen and billionaire philanthropist Eli Broad. "I get upset when furniture looks too slick," Tarlow explains. "I like leather to look old and wood to look not quite new, as if the pieces were crafted 50 years ago."

The contents of her latest line of furniture and accessories—displayed in the recently

opened 10,000-square-foot Rose Tarlow Melrose House, her new L.A. showroom—are eloquent statements in favor of the tastemaker's old-meets-now philosophy. The clean silhouette of the drop-leaf Rondella side table, for instance, throws its artful top into higher relief, the walnut rendered slightly uneven as if with wear, so it resembles wind-rippled water. Ditto the Camus dining table, which combines a rift-oak surface with a polished-stainless-steel base that evokes Puritan pewter. The collection ranges from simple handmade ceramic bowls, to a sacklike chandelier composed of ribbons of iron, to an elegant lazy Susan—"I cover the one at my house in France with votives and use it as a centerpiece," Tarlow says. The line also offers a selection of lamps, a category she has only dabbled in previously.

"I didn't realize they would come out as well as they have," she says. One of her favorites of the dozen-plus lighting designs is Le Dome, a mushroomlike table lamp luxuriously crafted in hand-carved white alabaster. Part sculpture and part mood light, it ably embodies the Tarlow aesthetic, which she calls "a little bit weird, a little bit eccentric. I like everything to have personality."

MITCHELL OWENS

